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Bust of Inness in Gould Memorial Library



"GEORGE INNESS"

By J. SCOTT HARTLEY

This bust of Inness was made by his son-in-law, the late J. Scott Hartley. It is reproduced by THE ART NEWS as a striking character portrayal of the famous painter. It is in the Gould library of New York University.

An Inness Landscape Greatly Admired by Elliott Daingerfield



"SUNSET"

By GEORGE INNESS

Courtesy of the Howard Young Galleries
This "Sunset" by George Inness, dated 1891, is one of which Elliott Daingerfield wrote: "This is one of the very great sunset pictures of George Inness. I watched him paint it and he had in his mind the unity and dignity of a Rembrandt's portrait. This noble quality he has secured, and the picture, today in perfect preservation, is a grand work of any age, any place, any artist." The picture shows an autumn wood interior with a red-and-gold sky filling all the upper space. It is considered by many the greatest picture Inness ever painted. Mr. Daingerfield advances his opinion that "no other artist who ever lived could have produced the glowing beauty of this work."

STARTS SCHOOL FOR RICH COLLECTORS

J. Purves Carter, at the Villa Torrigiani in Florence, Will Teach Art to Americans and English

PARIS—An art school for millionaire collectors, which will combine the essentials of a school for painters and a school for connoisseurs, will be opened in Florence in May. Art training with an end to appreciation and not to production will be behind the new institution, which J. Purves Carter, the famous English art expert and restorer of paintings, will open in the Villa Torrigiani, one of the largest and most beautiful private homes in Northern Italy.

For more than ten years Mr. Carter has been working on a plan which would enable him to open an art school for his many American friends who repeatedly expressed their desire to spend six months of a year in studying antique paintings and then to do their own picture buying. Two months ago Mr. Carter purchased the Villa Torrigiani, and the work of converting the 120-room mansion into a school for millionaire collectors was started immediately.

Mr. Carter recently arrived in Paris, on his way to New York, to collect the various paintings that he has stored there, and also to make his yearly inspection of the art collections of his American clients. For twenty years he has been connected with the greatest American collections for identification, authentication

and evaluation purposes. In these capacities he has worked for Widener, J. G. Johnson, Stotesbury, Morgan and many others. For many years he has been retained by Duveen Brothers for special work in cleaning and repairing antique pictures.

"To understand art, and especially antique art, and more particularly the connoisseurship of the great masters, a lifetime is hardly sufficient," Mr. Carter said yesterday in discussing his new school, which will be unique in the history of art institutions. "There are hundreds of Americans and English who want to know art and have the time to study art seriously. Why not give them an opportunity? Let the collector get the full amount of pleasure out of his art collection by doing the buying himself and knowing what he is purchasing. An art school, not for artists especially, but for those who wish to know art, has been the dream of my life."

The Villa Torrigiani is a XVth century building, surrounded by a park of more than fifteen acres, and is one of the show places of Florence.

Mural Painters to Exhibit

The National Society of Mural Painters will hold an exhibition that will be international in its scope at the Brooklyn Museum, beginning Feb. 5. Not only are the eighty members participating, but the foreign section will include work by Albert Besnard, Puvis de Chavannes, Maurice Denis, Desvallières, Gourjet, Jaulmes and Anglada. The committee arranging the exhibition consists of J. Mortimer Lichtenauer, D. Putnam Brinley, Arthur Covey, Allyn Cox, F. Dana Marsh, Ernest Peixotto and Ezra Winter.

LENBACH COLLECTION IS GIVEN TO MUNICH

His Widow Gives the City His Portraits, His Originals by Cranach, Holbein and Others, and Copies

MUNICH — Frau von Lenbach, widow of Franz von Lenbach, has donated her husband's valuable collection of paintings to the city of Munich. The collection comprises portraits of famous personages by the artist's own hand, his copies of Velasquez and other old masters, and originals by Cranach, Holbein, Hobbema, Rubens, Snyders, Bassano, Reynolds and others.

The city of Munich has acquired Lenbach's private dwelling, erected by the famous architect Gabriel von Seidel in 1887, and plans to use it for a public gallery. Von Lenbach was for years a professor at the Munich Academy. He died in 1904. —F. T.

Association of Museums to Meet

ST. LOUIS—The twentieth annual meeting of the American Association of Museums will be held in St. Louis from May 17 to 21. The meeting will follow immediately after that of the American Federation of Arts, which will be held in Cleveland. The Association of Art Museum Directors is planning to meet a few days earlier than either.

NEWS WITHHELD

The American Art Galleries, in spite of numerous requests, have failed to transmit to THE ART NEWS reports of their recent auctions, thereby making it impossible for this publication to give the results to its readers throughout the world.

Artists and Builders Co-operate to Install Paintings in Homes

PHILADELPHIA—An experiment has been undertaken by the co-operative movement of artists and builders in this city to demonstrate the value of art in the modern home. In Germantown houses of moderate price are to be built with an oil painting as the nucleus of the living-room decoration.

Fifteen artists have been engaged to carry out the unique art adventure. Among those co-operating are Dr. Arthur E. Bye, curator of paintings at the Pennsylvania Museum; Frank Copeland, instructor of interior decoration at the School of Industrial Art; Richard Blossom Farley, Ethel Herrick Warwick and Arthur Henderson.

Spain Stops Sale of a Sepulchre

MADRID—The Spanish government stopped the sale of the sepulchre of the Viceroy of Naples, which was located in the church collegiate of the village of Bellping.

INNESS CENTENARY SHOW AT MACBETH'S

Thirty Canvases, Some Dating as Far Back as 1860, Indicate the Quality and Range of the Landscapist

The Macbeth Galleries have risen to the occasion on this centenary year of George Inness' birth and offered their galleries and services for a special loan exhibition in commemoration of this signal date in the history of American art.

A foreword to the catalogue disclaims with due modesty any pretense at making this exhibition a wholly representative affair such as would have been possible within the more spacious premises of some public institution like the Fine Arts building or the Metropolitan Museum of Art. But they have managed within the limits of their new 57th St. quarters to gather a collection of his canvases that in quality at least fully answers the requirements of the situation.

Some thirty examples of Inness' work are seen here, and for the lover of early American landscape painting there is real treat in store. Some of the canvases go as far back as 1860, when the artist's own limitations were thick upon him, and when the fashions of the landscape school of that day dictated definite lines on which all good work should proceed. Others are dated as late as 1892, when he

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had worked into his own unique mode of representation, when the Constable, Corot and every other influence had completely evaporated in the intensity of his own pictorial concept. But early or late, Inness was a painter of worth and power, and in each of the paintings shown is distinct proof of the man's inherent right to the high place in American art which has been accorded him.

Most every aspect of his work is here, even that of his adventuring in Winslow Homer's surf and sands. His "Coast of Cornwall" (1886) is one of the few marines which this confirmed forester attempted, and it must be said that he came off remarkably well. However, apart from this single digression, the canvases all have to do with woods and meadows along the Atlantic seaboard, save one or two early Italian studies and a glimpse of some Florida trees at Tarpon Springs which he sketched very thinly from his studio window in 1892.

The early landscapes are all full-bodied, soundly constructed, slightly ponderous pieces, but rich in color, lively in tone, and usually dramatic in composition. The "Sunset, Villa Barberini" (1876) is typical of this formative period, and in spite of its tight and artificial treatment of foliage and foreground, plainly prefaces the later landscapes.

From the "Rainbow" (1878), full of detail and obvious accenting, to the indeterminate "Gathering Wood" (1889), all hazy woods with a hot sun dropping to rest, can be traced the unfoldment of Inness' style. Perhaps the most representative canvas in the collection is the soft woodland scene called "Wood Gatherers," which, in spite of a certain trace of Corot in its foliage, gives out that message of concentrated beauty and balanced composition which Inness was ever striving for. The central figures, around which the scene is built, somehow typify that singleness of purpose and oneness of Corot in its foliage, give out to a high degree that message of concentrated and balanced beauty which Inness was ever striving to express.

If this canvas lacks the starkness of his "Moonrise"—where the scene has been reduced to just a few elemental items, or the lush coloration of his "Sunset at Montclair," also typical of the artist in certain moods—it gives that centrality, the curious focal point that he fell into as his work became more synthetic. The central figures of the wood gatherers here, around which the scene is built, somehow sum up that singleness of pictorial purpose which took Inness from point to point in his impassioned career, that enabled him to evolve from his landscape ardors such a succession of beautiful paintings.

Martha Walter's Paintings

Martha Walter has recently been in Tunis and Tripoli and her pictures of

these much-painted spots are a part of her colorful exhibition at the Milch Galleries lasting until Jan. 31. Miss Walter has done a unique thing in these paintings of the bazaars, streets, shops and people of Northern Africa.

She is the first to put real human beings inside the flowing robes and under the turbans that artists have been painting simply as part of the "local color." No matter how small her sketch, she puts some touch of individuality into the bearing of the muffled figure that makes it seem human and alive. And when it comes to painting a "close-up" of a group of men at a table in a cafe she makes a characterization of each which is as good as a personal introduction. In color the picture is delicious, with a broad expanse of blue over the fat shoulders of the central figure and an indescribable red in his little round cap.

Miss Walter made a reputation for herself as a painter of many types of people when she did her Ellis Island subjects, one of which is in the present exhibition. Not only does she paint types, but this laurel must be added to her achievement as an artist—she arranges groups of figures with a skill that is a joy to behold—witness the ten figures, not to mention the innumerable babies, that go into the by no means large canvas "Future Americans." There are also some Brittany peasant types among her recent work.

—H. C.

Western Art at Babcock's

William R. Leigh, the Western artist, has dismounted at the Babcock Galleries for the next two weeks and unstrapped his painting kit, which includes on this occasion some sixty studies of the colorful life of Wyoming, South Dakota, New Mexico and Arizona. The connoisseur in such matters will doubtless know the delicate shades of difference between the various states as set forth by Mr. Leigh in his set of studies, but for general purposes the exhibition must be lumped as just "Western."

There is no pretense in this exhibition beyond being just what it is stated on the cover of the catalogue to be—"Original Studies." It shows the artist at close grips with the pictorial data of prairie trail and ranch enclosure. Here he has his sleeves rolled up, so to speak, and has got right down to the serious business of recording just how a Sioux strawberry-roan looks under the mid-day sun, or how a Hopi burro or a Navaho goat stands when the afternoon is drawing to a close. There are numbers of carefully made portrait studies of Zuni Indians and several landscape notes of particularly noteworthy skies and such, but it is in the animal studies that Mr. Leigh is at his best. Here he sits in the saddle with the best of them, sure of his subject and of himself.

He has taken a group of bear dogs and painted several portrait heads on one canvas with as much feeling as Reynolds did with his multiple glimpse of the little English miss. He has caught his pinto ponies in all manner of pose, some just wandering at ease and unstrapped, others with their gay saddle clothes and accoutrement. His burros are true to all that burros are, and make a tremendous appeal. Perhaps the goats are the most engaging of the animals presented, and they are shown in all shapes, sizes and colorings. A certain Navaho specimen, probably the dude of the Keams Cañon herd, is very rakish with his white flanks touched with yellow, white tail on end, and four black hoofs and stockings. These drawings and paintings—many times the same canvas will present the subject matter in both modes—are the findings of the artist for over quite a period of years.

—R. F.

Paintings by Della Shull

Della Shull's big exhibition at the Ainslie Galleries includes figures, landscape and still-life. The big room is given to the figure subjects and it is these that represent Miss Shull's most important work.

At the end of the room hangs her vivacious lady in Spanish costume, for

which the singer, Ruano Bogislav, posed. In this dramatic presentation Miss Shull has responded wholeheartedly to the verve and fire that belong to the land of Zuloaga. The lady, dressed in a white, bouffant gown, stands on an eminence against a gray and slightly stormy sky. The texture of the white satin, the cloud of black lace over the head and the brilliant red satin shoe are very well done, and the shadow under the fan held at the hip has a transparency which is matched by that of the shadow that safely envelopes the left side of the figure.

In the "Seeress" and "Spanish Girl" Miss Shull reveals a decided talent for arrangement by introducing brilliant color with restraint into her backgrounds. These two pictures also illustrate another point in the artist's work, her insistence on certain fundamental effects and her disregard for finished detail. The seated figure of the dancer, Roshanara, is unusually alert and vivacious for a figure in repose. It is the erect carriage of the body and the sparkle of the eyes that suggest animation and strength held in leash.

The tall, narrow panel of Betalo Rubino in black, a semi-nude, "Hameeshah," and a self-portrait in full-length showing the artist at her easel are other high lights in the exhibition. The standing figure of Madame Komaka Kimura in Japanese costume has a nice suggestion of movement produced by the slightly bent knee which conveys an impression of the gliding motion that characterizes the walk of the Japanese lady.

The landscapes are small and have fresh but unexaggerated color. "Yankee-town Pond," "Marshland," "The Old Tree," "Yellow Fields" and "Bloomsbury Valley" give an idea of the wide range of her interests. "Flower Study" and "Still Life" show a pleasing sense of color arrangement.

—H. C.

Jane Peterson's Constantinople

Jane Peterson, who is one of the most untiring of our traveled feminine painters, has recently added Constantinople to her list of artistic conquests and is showing at the Ehrich Galleries her paintings executed beside the Bosphorus last autumn.

We may reasonably anticipate for the near future her impressions of the jungles of Africa or the South Seas, but wherever she may paint one can be sure that her pictures will have vivacity and animation. It is true that her oils do not have the solid painter qualities of her Gloucester subjects of some four or five years ago, but she has undoubtedly gained a free, spontaneous expression; when she joins the two, as she probably will within the next few years, her

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Among the present pictures the small and colorful sketches are the most enjoyable. The colored sails and the wharves seen from the Golden Horn, and the silhouette of Saint Sophia crowning the eminence above the roof tops of the city slip into these unstudied impressions very delightfully. "Boats on the Golden Horn," with their maze of sails, masts and spars, is a work that threads a difficult path of involved detail with a commendable ease. "The Mosque of Suleimanic" is one of the best of the larger paintings, showing the white wall of the mosque back of a circular group of tall and slightly bending trees.

—H. C.

Prince Serge Romanovsky Exhibits

At the Ferargil Galleries Prince Serge Romanovsky is making his American debut as an artist. This young Russian is come only quite recently to his

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present calling, having been an active champion in his country's affairs both by land and sea from a time antedating the outbreak of the revolution in 1917.

It is the recent development of an early but pronounced talent for painting that is responsible for Prince Romanovsky's exhibition in New York, since his first showing in Milan and a subsequent one in Venice only last year gave him the courage to proceed to new fields.

There is no question that he possesses a distinct pictorial sense for landscape. Some three score examples of his art quite fill the Ferargil Galleries, ranging from small sketches to quite pretentious exhibition pieces. In these latter canvases he appears to greater advantage than when working in small dimensions. Some decorative instinct awakens when a large surface is to be covered with designs, and in three or four cases he has produced very striking pictures.

Prince Romanovsky has painted a large spreading tree standing on the crest of a green knoll with fine effect, treating the branches and the trailing ground shadows with distinct decorative intent. "The Happy Valley" and a large forest canvas of tall, slender trees are sensitively designed and full of lively forms. A moonlit wayside shrine, around which climbs a white flowering vine, displays a dramatic sense of values. This Russian painter should make much of his already most creditable talents. —R. F.

Two Spanish Shows

A joint exhibition at the Ralston Galleries, lasting until Feb. 4, consists of paintings by Pablo de Uranga, a lifelong friend of Zuloaga, who came to this country with him, and Spanish landscapes by Alice Lolita Muth, a young American woman who has spent the past five years in France and Spain.

Pablo de Uranga is both a figure painter and a landscapist. His subjects, drawn from the national pastime of bull fighting, which occupies so large a part in almost every Spanish painter's affections, ingratiate themselves because of their lack of the theatricalism which seems so firmly united with the picture of that sport.

An old bull fighter returning to the arms of a rather blousy young, black-haired woman is neither idealism, nor a too vicious realism—it is quite convincing and full of spirit. A group of four toradors is fine in its subdued color. "Don Quixote," lent by Mrs. Willard Straight, is a picture in which the artist shows his claim to imaginative power.

Miss Muth is showing not only landscapes in oil, but a number of batik panels, examples of which she was the first to exhibit in the Paris Salon. Her "Queen Matilda and Her Court," which won the silver medal at the Salon des Artistes Françaises, is included in the present exhibition.

Among her paintings one finds many evidences of her appreciation of the majestic quality of the Spanish hills. The profound and somber "Renteria," the spectacular "Pyrenees at Sunset" and a little green hillside in the light that follows a storm show considerable versatility. Her one still life of flowers discloses that her greatest skill is in decoration. —H. C.

STUDENTS LEAGUE
IN GOLDEN JUBILEE

Anniversary Exhibition at Fine Arts Building Brings Distinguished Works by Many Famous Artists

In honor of its fiftieth birthday the Art Students' League is holding an exhibition of paintings and sculpture by members past and present in the galleries of the Fine Arts building in 57th St.

Here is an assemblage of American art that is unique in scope, running from John La Farge and Albert Ryder to the yet unknown art student of today, and including such widely separated phases of art as the classic contours of George de Forest Brush and the free transcriptions of Yasuo Kuniyoshi.

Fifty years ago an adventuresome body of New York art lovers took steps to found an institution for instruction in the fine arts which should be thoroughly independent. It was to be a school made by students, supported by students and managed by students. Wonderful to relate, this original idea has been the guiding light of the league ever since. After three months in a life class, any student is eligible for membership, and it is this membership which has been growing year by year into a list that includes a host of distinguished names that is represented in the Golden Jubilee Exhibition.

The Fine Arts building presents a somewhat unusual spectacle on this occasion with the old and the new, the conservative and the radical, cheek by jowl, where usually there is such a sharp line drawn between. The Vanderbilt gallery contains much of historic consequence both in painting and sculpture, and it is a pleasure to see these two departments of art in better balance than in most large exhibitions.

A "Mother and Child" by George de Forest Brush, a magnificent head of Lincoln by Augustus St. Gaudens, a portrait bust by Jacob Epstein, two beautiful little Ryders, a sunny Twachtman landscape, a striking study of fish by William M. Chase, John W. Alexander's large decoration "Memories," an early Winslow Homer study, a stained-glass window and two water colors by John La Farge, a T. W. Dewing "Lady in Gold," a Joseph De Camp canvas, a rare Theodore Robinson, a fine vigorous painting of a ship under construction by George Bellows—these are a few of the memorable items from men whose names are household words.

Then there are fine contributions from Childe Hassam, Ernest Lawson, William Gackens, Charles S. Chapman, Charles Hopkinson, Leon Kroll, Eugene Speicher, Alen Tucker, Putnam Brinley, Bryson Burroughs, Robert Aitken, A. Stirling Callier, Sidney E. Dickinson, Guy du Bois, Daniel Chester French, Jonas Lie, Charles W. Hawthorne, John C. Johansen, Frederick MacMonnies, Edward McCartan, Mahonri Young, Luis Mora, Robert Henri and John F. Folinsbee, to mention but a handful.

The moderns have the second gallery quite to themselves, and here the mahogany splendors of Mr. Kuniyoshi's cow, the "Tempest" of Fiske Boyd, Alexander Brooks' "Radio Fan," Robert

Carlson's "Wintry Stream" Goes to Detroit



"WINTRY STREAM"

By JOHN F. CARLSON

Courtesy of the Grand Central Galleries

A Detroit collector is the purchaser of this characteristic winter landscape by Carlson. It is 20x24 inches.

W. Johnson's "Nude," the red scaffolding of Reginald Marsh, and the various modes and methods of the independents as exemplified in the work of Richard L. Marwede, Richard F. Lahey, Adelaide Lawson, Alice Morgan Wright, Arthur Lee, A. F. Levinson, Louis Bouché, Gerrit Hondius, Katherine Schmidt, H. E. Schnakenberg, Jack Sparrow, and Toshi Shimizu are to be studied. There is also a large section devoted to water colors and black-and-white work; George Hart, Joseph Pennell, Charles Dana Gibson, George Bellows, and Bolton Brown are among the exhibitors here, and there is a small showing of work of the present students at the Art League.

Paintings by Roger Fry

There were several paintings by Roger Fry in an exhibition of contemporary English art held in New York two seasons ago, and these, coming from one who has so important a place not only as a painter but as a writer, made themselves remembered. Also, Mr. Fry's connection with New York as former curator of paintings in the Metropolitan Museum brought him closer to us, so that the present comprehensive exhibition of his paintings at the Brummer Galleries is one that should not be missed.

When he himself takes up the brush, he remains the thoughtful, calm, assured follower of definite purposes that he shows himself to be when he is writing about art. The still life called "Artificial Flowers" is beautifully arranged; the portrait of a woman in a violet gown creates a spaciousness for itself out of its handling of accessories. "Soulless, the Butcher's Shop," the "Bridge at Auray" with an air of poetic reverie clinging to its handsome hillside, the solidly constructed hills and roadways of "La Calanque," and portraits of Lytton Strachey and Robert Bridges complete a wide range of interests.

A large group of water colors and drawings is an important part of the exhibition. —H. C.

Peggy Bacon, Humorist

Peggy Bacon, whose drawings and etchings are shown at the Montross Galleries until Jan. 31, combines a searching humor with imagination. In fact, imagination is the greater part of humor, and does much with little. The more simple the elements that produce humor, the more delightful is the revelation of the humor inherent in them.

Peggy Bacon has an arch, elfish humor which is her own. Her "Horticulturalist," looking rather like Lytton Strachey turned naturalist, is a gem; "The Doctor," in which patient, doctor, nurse and an array of terrifying instruments take their places, is a fine little design; the pen-and-ink vignettes are

especially amusing minute circles of finely spun detail.

"The City," with its roofs rising almost like sharp little tongues of flame, is quite big in feeling, slight though its pretensions apparently are. Mention of the self-portrait is imperative, for the subject is an amusingly self-satisfied puss who holds her head haughtily, showing a profile which the artist insists is like her own. Peggy Bacon is a treasure among our contemporaries; she is one who can be appreciated without a struggle. —H. C.

Yamanaka Shows Chinese Bronzes

A group of about fifty archaic Chinese bronzes of exceptional beauty is to be seen at the galleries of Yamanaka & Co.

The most important of the group, a large cauldron-shaped *lei* for the sacrifice of food or wine, is considered one of the finest bronzes ever brought to this country. It stands fifteen inches high, and has a diameter of eighteen inches. It is ornamented on the shoulder with four large bull's heads in relief and has a decoration of incised and repoussé relief of the highly conventionalized gluttonous ogre who furnished a favorite motive of design. It is coated with a fine patina of olive-gray and in its restraint and severity is a worthy example of the classic Chou period, 1122 B. C.-255 B. C., to which most of the pieces shown belong.

The Chin Han, Six Dynasties, and Tang periods are also represented, bringing the chronology of the groups up to 906 A. D. These pieces were made for ritualistic use in the sacrifice to the gods and include such beautiful forms as the slender, wide-mouthed beakers or *ku*, the covered jars for wine of oval contour called *yu*, the libation cups of helmet shape with three spreading spearhead feet known as *chueh*, and ovoidal cauldrons on three tall legs called *ting*, which could be placed over the fire and the contents, food or wine, consumed.

On some of the beakers, or *ku*, the patina has taken beautiful colorings of turquoise and jade green, while on a round jar known as *fang hu* there is a lapis-lazuli blue and russet red combined with grayish green patina.

There are also smaller figures in gilt bronze and a delightful little figure in pewter of the T'ang period of a guardian of a temple gate posed on a rocky base which has extraordinary animation. —H. C.

Mahonri Young Exhibits

Water colors and bronzes by Mahonri Young occupy the small room at the Milch Galleries. Mr. Young puts his strength and vigor into his bronzes, his sensitivity into the water colors. The wash drawings of Paris

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and the landscapes full of enfolding sunlight show him most responsive to the full variety of form and color of the scene before him. The bronzes, particularly two of laborers, are magnificent in their compressed power; they are small in size, but if they were in life size they would not gain anything in their expression of muscles in strenuous movement. There is also his faun with head slightly bent who calls up a vision of the woodland to which he so obviously belongs. —H. C.

Paintings by Walt Kuhn

Walt Kuhn's small group of paintings at the Montross Galleries is as individual as one has a right to expect the work of this most original of artists to be. The larger paintings, given to figures, include a panel bearing the title of "Americana," which, however, does not refer to the interests of the bibliophile unless the bibliophile is interested in blond chorus ladies in scant attire.

In the larger still-life arrangements, such as "Flowers—Narrative" and "Interior—Large-Leafed Plant," Mr. Kuhn contrives to divide his canvas not only into interesting flat planes, but into planes of depth as well. The small pictures devoted respectively to an arrangement of pears and one of apples hold the interest by the way a line of almost disjointed objects comprises a unity.

He paints not a group, but a sequence of forms, and in these two it is the same object repeated over and over with about the same emphasis. The result is a definite structure in which one is more than ordinarily conscious of the elements that form it. Each part is a link in a chain, distinct in itself and yet united with the rest. The exhibition lasts until Feb. 7. —H. C.

Claire Fautoux

Water color compositions by Claire Fautoux are shown at the Ainslie Galleries until Jan. 30. They are imaginative landscapes with figures, generally nudes, disposing themselves before romantic streams by marble steps. Some of them have an Oriental suggestion in the domes and minarets that rise in the background, although the treatment hardly emphasizes any time or place other than the artist's "land of dreams." There are also some pen-and-ink drawings from Auvergne and Paris. —H. C.

New Prints at Library

Portraits by Jacques Reich, prints by contemporary French artists, and wood engravings by W. G. Watt have been placed on view in room 316 of the Public Library, Fifth Ave. and 42d St., where they will remain until March. Reich is represented by portraits of Washington, Franklin, Hamilton, Lincoln, Wilson, Carnegie, Whistler and many others.

The French prints are a donation, through the Committee for the Diffusion of French Art, from Jules S. Bache.

RARE ART RECENTLY GIVEN METROPOLITAN

Ogden Mills' Renaissance Bronzes, a Max Bohm Painting, a Drawing by Michelangelo Are Now on View

Among recent accessions to the Metropolitan Museum now on view is Ogden Mills' gift of Renaissance bronzes, consisting of twenty-five statues of the XVth, XVIth and XVIIth centuries. One of the most beautiful as well as the most important pieces is the "Venus" of Danese Cattaneo, of Venice. Giovanni Bologna is represented by two of his famous series of bathing women.

Max Bohm's "The Evening Meal" was presented by Mrs. E. H. Harri-man; an anonymous donor has given Arthur Lee's marble torso, "Volupté"; twenty-one pieces of French faience form the gift of Mrs. Morris Hawkes. Some early terra-cotta sculptures and vases of the early Greek period form an addition to the classical department.

One of the exhibits in the recent accessions room is an original drawing by Michelangelo made as a study for the Libyan Sybil on the ceiling of the Sistine Chapel. This has been bought from the collection of the late Aureliano de Beruete, of Madrid.

A rearrangement of galleries 11, 12 and 13 on the second floor of Wing J (formerly given to Gothic art now to be found in five galleries on the first floor) makes it possible to show the Museum's very fine collection of English furniture from Elizabethan times through the Chippendale and later XVIIIth century styles.

There is an article in the *Bulletin* on the Charles Allen Munn bequest of early American paintings, pastels, miniatures, silver and prints which have recently been installed in the Charles Allen Munn Room of the American Wing. Portraits of Washington by Trumbull, Charles Willson Peale, Adolf Wertmuller and Rembrandt Peale form an important part of the collection. A portrait by Stuart of Commodore Isaac Hull, commander of the frigate *Constitution*, and Copley's portrait of Timothy Folger, of Nantucket, are also shown. The silver, numbering about forty pieces, of which a few are shown in the room of recent accessions and the rest in the American Wing, include the famous inkstand by John Cony and other pieces representing practically all of the famous silversmiths of New England, New York and Pennsylvania.

Four Women Painters Exhibit

An interesting ensemble of paintings is on at the Holt Gallery through the month. Anna S. Fisher, Esperanza Gabay, Mary Nicholena MacCord and Bertha Menzler Peyton are the exhibitors.

Miss Fisher has abandoned her flower vases and gay blooms for more exacting pictorial adventure outside the studio. "Building the Silo" has caught her imagination to good advantage, for she has made a decorative pattern of the perhaps otherwise ordinary event that is indeed worthy of comment. Her gaiety of color comes through successfully here, although her "Brighton Beach" and "The Spar Yard" are less expertly contrived.

Miss Gabay possesses that rare attribute known as "painter's quality." Her models and interiors are turned into charming arrangements of tone and softly modulated color by the clever use of pigments and the unobtrusive indication of form. Pattern is uppermost in her mind, and in "The Attic Room," "The Sunny Window," and "The Yellow Bureau" she displays a fine talent happily employed.

Mrs. Peyton's gay "Phlox and Flowers" occupies the central position in the gallery and makes a welcome note. She has kept a large assortment of tones and shapes within bounds and made a pleasing decoration of her garden subjects. Her "Summer's Day" is good painting again, and she has two Arizona subjects as contrast to her New England gardens.

Miss MacCord's work is landscape of variable quality. A nocturne is perhaps her best contribution, its silvery blues being well handled. "Street Stairs in Gloucester" is well keyed, suffering somewhat from its too-spotted sky. —R. F.

Modernists Conduct Their Own Show

At the Himebaugh & Browne Gallery, opposite the Public Library on Fifth Avenue, a new group of Modernists is assembled with diverse water colors, drawings, and sculpture. This is the first of a series of exhibitions in this gallery, which has been generously turned over to the artists by Mr. Browne. The entire responsibility of arranging and running these exhibitions is with the artists themselves.

For those interested in the varied phases of modernism there will be much of interest here, albeit many of the group are represented by very slight offerings. The most considerable corner

of the exhibition belongs to Ernest Fiene by virtue of his effective water colors. His summarized landscapes are conducted with enthusiasm and a certain sense of dramatic contrast.

Robert Laurent's wood carvings are perhaps next in line for serious consideration; he has sent a pair of plumed cocks in decorative, almost Gothic verticals, in one case with tail up to the breezes, and in the other with a reverse action. A setting hen with chick's head emerging from under its wing is another carving.

The exhibition is considerably weakened by many items of distinctly amateurish stamp, doubtless the result of the easy standards that have come to pass since the free-for-all shows at the Waldorf have sanctioned the public display of negligible art. Elsewhere in the gallery will be found an interesting group of sketches by Katherine Schmidt, who always achieves a tonal quality of consequence; some delicate pencil notes by Stephan Hirsch; a set of water colors by Samuel Halpert which, while bold and alert, have not the convincing attributes of his paintings in the oil medium; a number of etchings of the nude by Kenneth Hayes Miller in his well-known style; Wood Gaylor's delicately colored figure pieces; Adelaide Lawson's very amusing drawings of every-day scenes, particularly her view of a city square and of a fire engine squad in operation; David Morrison's sidewalk findings, cats, cans, and other such; H. E. Schnakenberg's lively sepia wash drawings of woods and trees; John Cunningham's figure designs; John Dos Passos' lurid water colors; and various works by Gus Mager, John Ely, E. B. Grossman, Julia Kelly, Eli Nadelman, Martha Ryther, and Isabel Whitney. —R. F.

Western Landscapes by Fries

C. A. Fries, a San Diego painter, is exhibiting landscapes of the West at the Ainslie Galleries until Jan. 31. His work is very even, both as to technique and the mood in which he paints.

The key of his color is subdued, and although he favors warm earth tones they take their temper from the dim gold that runs like a persistent melody through these pictures of the desert floor and the fine profile of extensive mountain ranges. The paintings are not large, but they suggest vast spaces, and have mastered that point in Western landscape painting imposed by a clear air which makes details visible at a distance. "Beetling Crags of the Desert," "A Trail in the Desert Hills," and "El Capitan Mountains" may be mentioned as showing the artist at his best. —H. C.

Two Artists at the Fakirs' Club

Paintings by Emile Gruppe and water colors and black-and-white by Jerome H. Jung were placed on exhibition Jan. 22 at the Fakirs' Club, the display to continue one month.

Mr. Gruppe depicts landscapes and figures and street scenes. Two of his works, including "Along the Seine," were done in France. His "Bather" is among the most atmospheric and charming of his outdoor pictures. "Woodstock Hills," "Fish Market," and "Wharf—Rockport" indicate the variety of his subjects.

Mr. Jung's "Moon Madness," a fanciful decoration in black-and-white, and "Arabian Night" have imaginative charm and show good draughtsmanship as well. "Desolation" and "Opalescence" glow with peculiar beauty. He is particularly happy in depicting the feminine form, and while his work is somewhat suggestive of Beardsley at times, there is a solidity and convincingness about his figures which make them indubitably his own.

Henry and Nelson White

Henry C. White and his son Nelson C. White are exhibiting oils and pastels at the Lowenbein Galleries until Feb. 4. The subjects are from the vicinity of New London, Conn., and the eastern end of Long Island.

Mr. White, Jr., also shows several Nassau subjects, including a street scene in pastel and an impression of the Nassau fishing boats. A large oil of the scallop fleet of North Atlantic waters and several smaller pictures, such as "Inner Harbor" and "At the Wharf," are to be especially commended.

Henry C. White contributes some landscapes in subdued, pleasant light which have a tender, persuasive mood. His pictures of boats are a little looser in technique and a little more vibrant than those by his son. "The Rum Runners" and "On the Ways" are two small subjects which are unusually good. —H. C.

Melzer's Russian Furniture

Roman F. Melzer is showing Russian furniture and decorative objects of his designing at the Art Center through the month. Mr. Melzer was formerly personal architect to Czar Nicholas II, and besides making the plans for such public works as a bridge over the Neva, a hospital in which the Czarina was interested, and designing a great wall around the grounds of the Winter Palace, he also conducted a furniture factory in Petrograd.

After the Revolution he escaped into Germany and set up his furniture

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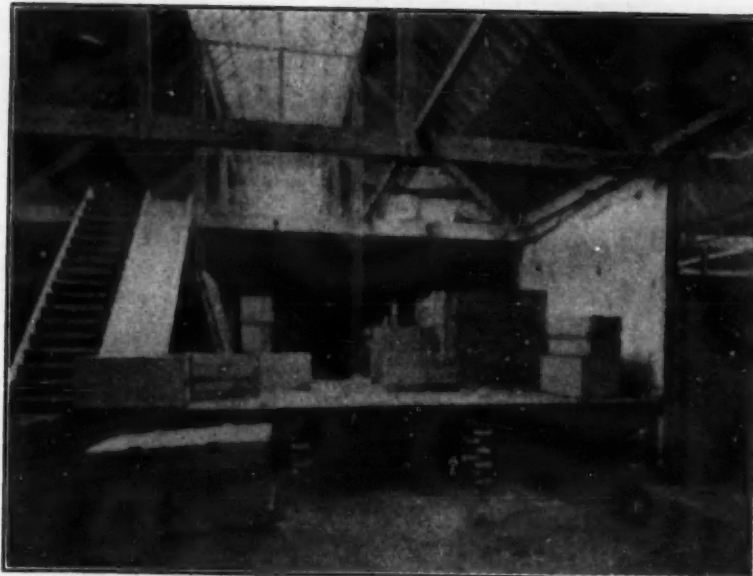
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factory again. He has recently come to New York. The furniture shown here has taken into consideration American needs. In coloring it is brilliant without being garish. The lacquer finish is exceptionally fine, and the designs which adorn his jewel boxes, cabinets, chests of drawers, etc., are of conventional or flower motifs in rich colorings. The textiles which he uses as cushions for his chairs play an important part in the color design. —H. C.

Monotypes by Costetti

R. Costetti's monotypes, which are shown at the Kennedy Galleries, have proved popular in Paris. They are unusual in having a definiteness of form and elaborateness of pattern which is difficult to obtain in a mono-

type. All of the subjects are figures in the costumes of a Venetian festival, the women in the billowing skirts and tricorn hats that inevitably suggest the paintings of Longhi. All wear large white masks, and this gives to figures otherwise charming a grotesque touch that makes them interesting to those who like a dash of the bitter along with the sweet, but may not appeal to champions of unalloyed prettiness. —H. C.

Mrs. Sterner to Give a Bellows Show

Mrs. Marie Sterner has announced an exhibition of paintings by George Bellows to be held at the galleries of Durand-Ruel from Feb. 2 to 14. A private view will be held on Jan. 31.

Excavations Resumed at Aegina

BERLIN—Through the munificent help of foreign promoters of German scientific research, it was possible to resume the excavation of the temple of Aphrodite at Aegina in Greece, one of the most successful undertakings of German archeological research. The enterprise, initiated by A. Furtwängler, is now conducted by Geheimrat Wolters of the university at Munich in coöperation with the Munich Academy of Science. The Glyptothek at Munich possesses the pediment of this temple, filled with statues known under the name of the "Aegineten," which are the most important examples of Greek art of the Vth century.

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Mr. Ficke is the author of "Chats on Japanese Prints," etc., and is one of the leading authorities on Japanese Prints. This is a remarkable collection and the catalogue, with 147 illustrations, will be mailed on receipt of two dollars.

To be sold by order of Mr. Ficke, Thursday, Friday evenings, January 29, 30, at 8:15

THE
**HIPPISLEY
COLLECTION OF
CHINESE
PORCELAIN**

This collection was formed by Mr. Alfred E. Hippisley, a Commissioner of the Maritime Customs of China, between 1876 and 1884 at Shanghai and Peking. It was exhibited at the Smithsonian Institution in Washington as a loan collection early in 1887, where it remained till 1912, when Mr. Hippisley took the collection to his home in London, from where he has consigned it to The Anderson Galleries to be sold. An attractive illustrated catalogue will be mailed on receipt of one dollar.

To be sold by order of Mr. Hippisley, Friday, Saturday afternoons, January 30, 31, at 2:30

**JADE DRAGONS
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An attractive illustrated catalogue will be mailed on receipt of fifty cents.

To be sold by order of Mr. Ficke, Thursday afternoon, January 29, at 2:30

SALES BY MR. F. A. CHAPMAN
AND MR. A. N. BALE

Metropolitan Lending Art Films

One of the new phases of the Metropolitan Museum's educational department, that devoted to the cinema, is now functioning, and four films are now ready for lending at a low cost for rental. These include "Firearms of Our Forefathers," "A Visit to the Armor Galleries," "The Making of a Bronze Statue," and "Vasantasena," a Xth century East Indian story produced by Pratt Institute, Brooklyn.

New Home for Baltimore Museum of Art

The purchase of this building, at the corner of Mt. Vernon Place and Park Ave., was made pursuant to the public approval of a bond issue of \$1,000,000. The building will be used pending the completion of plans for permanent development of the municipal art project contemplated in the bond issue.



**CHICAGO IS INVITED
TO HARDING GALLERY**

Unique and Varied Collection Housed on the Top Floor of a Garage Contains Rare Art Works and Curios

CHICAGO—The opening of a new art gallery at the home of George F. Harding, 4853 Lake Park Ave., marks a new focus of interest for Chicago art lovers. Mr. Harding is a former city comptroller and is prominent in business affairs. His gallery is in the rear of his home above his garage.

An enclosed bridge, hung with paintings, leads from the house to the gallery. A balcony with balustrades of travertine has a graceful stairway of the same polished stone, leading down to the main gallery, which is lighted by numerous lamps from all parts of the world, some designed by Mr. Harding himself. The painted ceilings in free design are in vivid colors that follow symbolic motifs, and in one instance depict the experiences of an expedition in search of the tree-climbing fish, the ship having sailed from the Pacific coast with Mr. Harding as a member of the party.

All the floors are covered with rare rugs. On the main gallery floor is the famous "Rug of the Rulers," in which are woven the portraits of eminent lawgivers from the days of Moses to Napoleon and George Washington. Choice animal-skin rugs from lions, Bengal tigers and leopards overlap the Persians. Examples of rare embroideries and tapestries from many lands cover antique chairs and couches. Not a foot of space on the walls is without its picture, or carved wooden door, or a fragment of carving or iron work, or a historical memento. Mr. Harding has said that he will eventually give the collection to the city.

Among the paintings is "St. Francis of Assisi" by Rubens. It came from the private collection of an Austrian archduke. There are small canvases by Diaz, Dupré, Meissonier, Jacque, Detaille, Isabey, J. J. Henner, Riviere, Rosa Bonheur, Paul Janin, Schreyer, Courbet, Beaudouin, Van Ostade, Koek-Koek, Pasini and Emile Aubry. "Battle of the Amazons" by Giulio dei Giannuzzi (otherwise Giulio Romano or Pippi), presented by the Emperor of Austria to Sarah Bernhardt and purchased at the sale of her effects by Mr. Harding, is hung conspicuously. English painting is represented by landscapes by Turner, Gainsborough and John Constable; American painting by Biedstadt, Inness, Wyant, Blakelock, Daingerfield, Henry Golden Dearth, Edwin Lord Weeks, Walter Gay, Frederick Remington, Carleton Chapman, Irving Couss, Harry Vincent, Ridgway Knight, Aston Knight, John La Farge, Francis Murphy, Hovsep Pushman, Henry Ranger and Leopold Seyffert. "Motherhood," the famous "Bread Line" and a score of other examples of work by Hans Larwin are shown.

The bronzes include "Lassoing Wild Horses" and other works by Solon Borglum, and works by Malvina Hoffman, Hunt Diederich, Carl Akeley, Epstein, Mahonri Young and Gertrude Whitney. Among the antiques are bronzes, Oriental works, cloisonné, ivories, jades, and rare handicrafts in metal. In an old carved Spanish door set in the walls is a knocker from Fontainebleau.

—L. M. McC.

Zuloaga Sells a Bull-Fight Scene

"Victims of the Siesta," a picture of the aftermath of a bull fight, has been sold from the Zuloaga exhibition to Colonel Joseph J. Kerrigan, of New York. The price was \$10,000. This is the fifth sale, three paintings having been acquired by Governor Fuller of Massachusetts, and one by the Carnegie Institute.

Salmagundi Club's Auction Feb. 4-6

The Salmagundi Club's annual auction sale of small paintings will be held on the evenings of Feb. 4, 5 and 6. The exhibition opens Jan. 24.

**\$29,008 FOR EARLY
AMERICAN FURNITURE**

Various Objects from the Copp and Other Collections Sell at Good Prices at Anderson Galleries

At the Anderson Galleries, Jan. 16 and 17, early American furniture and embellishments, including selections from the collection of John Brenton Copp, Mystic, Conn., were sold. A total of \$29,008 was realized. Among the more important items:

- 83—Pair of Sheraton folding card tables, about 1790; A. J. Morris, \$265
- 93—Set of five Sheraton inlaid mahogany chairs, about 1800; A. J. Morris, \$400
- 97—Curly maple fall-front escritoire, about 1780; F. J. Peters, \$250
- 98—William and Mary walnut highboy, about 1690; R. W. Hanna, \$240
- 118—Set of six Chippendale mahogany upholstered chairs, English, about 1770; Miss A. D. Miller, \$320
- 120—Curly maple secretary, about 1770; M. Burroughs, \$220
- 123—Mahogany three-part dining table, about 1790; Ginsburg & Levy, \$230
- 131—Maple slant-front desk, about 1780; Mrs. P. K. Houston, \$275
- 217—Pair of maple Chippendale armchairs, about 1760; G. F. Bishop, \$400
- 223—Mahogany long case clock, about 1790; J. Russell Clark, \$250
- 224—Hepplewhite inlaid mahogany folding dressing table, about 1790; Mrs. C. E. McCann, \$270
- 229—Philadelphia walnut highboy, about 1760; Mortimer Burroughs, \$300
- 238—Jacobean oak cupboard, English, XVII century; Miss H. Counihan, Agent, \$510
- 246—Queen Anne walnut highboy, about 1730; Mrs. C. E. McCann, \$290
- 250—Hepplewhite inlaid mahogany sideboard, about 1790; Mrs. H. K. Guinzburg, \$330
- 251—Curly maple fall-front desk, about 1770; J. Dunbar, \$370
- 269—Sheraton inlaid mahogany secretary bookcase, about 1790; Mrs. C. E. McCann, \$1,000
- 270—Maple highboy, about 1760; F. J. Peters, \$475
- 275—Set of eight Chippendale mahogany chairs, about 1770; Mrs. Emily H. Cowperthwaite, \$300
- 283—Sheraton mahogany secretary bookcase, about 1790; Miss H. Counihan, Agent, \$910

WALES AND PAXTON LIBRARIES

Anderson Galleries, Jan. 12 and 13—Books from four private libraries, including those of the late Edward H. Wales, and Miss Magna Paxton. Total, \$18,209.50. Among the more important items:

- 40—The Works of Geoffrey Chaucer, 1542; E. H. Wells & Co., \$260
- 105—Christmas Books, by Charles Dickens, 5 vols., London, 1843; George D. Smith Book Co., \$300
- 194—Bret Harte's collection of first editions of his writings, and two books relating to him, 1867; W. C. Van Antwerp, \$310
- 206 & 207—"Grandfather's Chair: A History for Youth," 1842, and "Liberty Tree: With the Last Words of Grandfather's Chair," by Nathaniel Hawthorne, autographed presentation copies to Charles King Newcomb; J. F. Drake, \$455
- 248—"Political Essays with Sketches of Public Characters," by John Keats (autographed), 1819; Brick Row Book Shop, \$240
- 257—"Plain Tales from the Hills," by Rudyard Kipling, Calcutta, 1888; J. F. Drake, Inc., \$435
- 281—"Album Verses with a Few Others," by Charles Lamb, London, 1830, presentation copy to Miss Cole from the author; Brick Row Book Shop, \$320
- 338—"Paradise Lost," by John Milton, in ten books, 1667; J. J. Grant, \$700
- 418—"Colin Clouts Come Home Again," by Edmund Spenser, London, 1595; E. D. North, \$440
- 527—"Tit Livii Patavinus: Historiae Romanae," by Livy; Oscar Wilde's school book, with notes by John Walker, Dublin, 1862; J. J. Grant, \$310

AN AUTOGRAPH COLLECTION

Anderson Galleries, Jan. 14, 15—Autographs from the collection of the late Edwin Barrow, Providence, R. I., and the late Benson J. Lossing, Dover Plains, N. Y. Total, \$2,982.25. Among the more important items:

- 133—Folio on vellum about a grant of land, by Thomas Jefferson, signed also by James Madison; Rosenbach Co., \$350
- 380—Letter written by Edgar Allan Poe to Lucian Moraw, portrait, March 10, 1836; Walter M. Hill, \$300
- 383—Collection of autographs of the Presidents of the United States from George Washington to Benjamin Harrison, 46 pieces; Geo. D. Smith Book Co., Inc., \$1,000
- 384—Collection of autographs of the Presidents of the United States from John Adams to William McKinley, 44 pieces; George D. Smith Book Co., Inc., \$330
- 471—Seth Warner's receipt for supplies for his detachment, May 11, 1797; Tuttle Company, \$200
- 488—Autograph document of the founder of Rhode Island, Roger Williams, March 24, 1674; Geo. G. R. Dyer, \$905

HUNTINGTON AMERICANA DUPLICATES

Anderson Galleries, Jan. 12, 13—American duplicates from the library of Henry E. Huntington. Total, \$6,469.25. Among the important items:

- 30—A catalogue of books relating to the discovery and early history of North and South America, compiled by George Watson Cole, 5 volumes, N. Y. 1907; Geo. D. Smith Book Co., \$310
- 103—"New England's Jonas Cast Up at London," 1647, by Major John Child; Rosenbach Co., \$450
- 268—Ode recited at the commemoration of the living and dead soldiers of Harvard University, July 21, 1865, by James Russell Lowell; Rosenbach Co., \$625
- 298—Laws passed by the General Assembly of the territory of New Mexico, in the session of December, 1847; printed by Hovey & Davis in 1848; E. H. Wells & Co., \$240
- 424—"New England's Salamander," discovered by an irreligious and scornful pamphlet, by Edward Winslow; Rosenbach Co., \$600

PRINT COLLECTIONS SOLD

Anderson Galleries, Jan. 15—Currier & Ives lithographs; the collection of William H. Johnson, Haverhill, Mass.; William E. Torrey, Denysville, Maine, with three colored aquatint American views, and a collection of portraits of Abraham Lincoln, gathered over a period of many years by William H. Johnson. Total, \$2,545. Among the important items:

- 31—View of the New York Quarantine, Staten Island, 1833; Kennedy & Co., \$330
- 41—"West Point from Philipstown," 1831; Max Williams, \$135
- 64—"American Winter Scenes: Evening," dated 1854; Max Williams, \$100
- 111—Lincoln portrait, bust, beardless, published by Currier & Ives in 1860; R. W. Thorpe, \$155

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RARE ART WORKS
WILL GO ON SALE

Foreign and American Paintings,
Both Early and Modern, to Be
Sold Next Week at Rains Galleries

A notable collection of English and French paintings, together with a few early and contemporary American paintings, goes on view on Jan. 27 at the S. G. Rains Art and Auction Galleries at 3, East 53d St., and will be sold on Friday night, Jan. 30.

Many of these paintings were formerly the property of the Gallery of Foreign Arts, Washington, D. C., and include portraits of the King of Rome and of the Duchess of Buccleugh and child by Sir Thomas Lawrence, "Peg Woffington" by Hogarth, and a pastel on parchment by Cosway.

Several landscapes by Constable, a small landscape of the Dedham country by Crome, a moonlight scene by Lhermitte, and various works by Angelica Kaufmann, John Lewis Brown, Adrian Veerburgh of Leyden, a genre subject by Clays, and still life by Philippe Rousseau are also shown.

Two New York scenes by Paul Cornoyer, and landscapes by Theodore Robinson, Paul Dougherty, George Inness and Ernest Lawson represent later American art, and there is a Copley among the earlier American paintings.

Unusual paintings in the collection are two little-known portraits of Lola Montez, well-known beauty of the 'forties, and of Charles James Fox, British orator and statesman. Other paintings are by Corot, Ziem, Lely, Morland, Daubigny and Henri Lerolle.

Works of Art and Furniture at
Famous English Homes to Be Sold

LONDON—Two interesting auctions of works of art and valuable furniture are to be held by Messrs. Knight, Frank & Rutley in the opening months of the year, consequent on the sale of the historic West County Seat Hampton Court, Herefordshire and Shiplake Court, a well-known residence at Henley-on-Thames.

Hampton Court, which was erected in the time of Henry IV, lies between Leominster and Hereford, contains some rare examples of old English furniture, and the sale, which is one of the most important in the West Country during recent years, will continue over several days. Valuable specimens of James I, Charles II and William and Mary periods will be included, as well as magnificent William and Mary state bedsteads, James I coffers and refectory tables, an interesting collection of old pictures and several panels of early Brussels tapestry.

The sale at Shiplake Court, Henley-on-Thames, will also occupy several days. The residence, which overlooks one of the prettiest reaches of the Thames, was designed by Sir Ernest George, R.A., and is notable as one of the finest examples of the best English work of his time. The dispersal of the contents is for the executors of the late Robert H. C. Harrison, brother of Frederick Harrison of literary fame.

A. S. DREY

Old Paintings
and
Works of Art

MUNICH

Maximiliansplatz 7

Goldschmidt Library to Be Sold

BERLIN—Max Perl will sell at auction Jan. 30-31 the library of Lazarus Goldschmidt, well-known author of works on bibliography. The library comprises illustrated books, de luxe editions, and typographical rarities in precious bindings by hand emanating from famous workshops.

New York Auction Calendar

AMERICAN ART GALLERIES

Madison Ave. and 57th St.
January 29, 30, 31, afternoons—The 1925 Tolentino collection of Italian works of art, including Gothic needle-point velvet chasubles, panels of the Italian XVth century, Renaissance and Gothic tapestries, period furniture, etc.
January 29, evening—Historical inscribed books and autograph letters of the Presidents of the United States. From the collection of Henry Goldsmith.

ANDERSON GALLERIES

59th St. and Park Ave.
January 28, afternoon—Autographs from the collections of the late Edwin Burrows, Providence, R. I., and the late Benson J. Lossing, Dover Plains, N. Y.
January 26 and 27, afternoons—Selections from the library of Harry Bishop, Louisville, Ky.; with additions from several private sources.
January 29, afternoon—Collection of ancient carved Chinese girdle-clasps, the property of Arthur Davison Ficke.
January 30, 31, afternoons—Chinese porcelains from the collection of Alfred E. Hippisley, Commissioner of Maritime Customs of China.

BROADWAY ART AUCTION GALLERIES

1692 Broadway.
January 28, 29, 30, 31, afternoons—Furnishings of Miss Fannie Brice, including Circassian walnut bronze-mounted twin bedroom suite, dining, boudoir, drawing and living room suites, etc.

S. G. RAINS

3 East 53d St.

January 27, 28, 29, mornings, and evening of the 30th—Collection of foreign and American paintings.

WALPOLE GALLERIES

12 West 48th St.
January 30, afternoon—Historical library from the Elmer Adler collection, including books, pamphlets, and letters relating to Rochester and Western New York.

PLAZA ART AUCTION GALLERIES

5-9 East 59th St.
January 28, 29, 30, 31, afternoons—Estate of G. Louis Boissevain, of New York and Newport; also collection of Chinese porcelains, bronzes and rugs from the property of a private collector; also from home of 150 East 80th St. of this city additional consignments of artistic home furnishings in living and dining room groups, jade and crystal lamps, tapestries, etc.

For the Notice of Collectors and Lovers of True Art



By Sir Thomas Lawrence



"Peg Woffington" by Hogarth

On the Evening of Friday, January 30th, there will be offered at Public Sale at R. G. Rains Art & Auction Galleries, Inc., 3 East 53d Street, New York, a diversified group of paintings, many of them from noted collections. Most of them are strikingly livable in character, which is after all the acid test of a painting. The element of good taste predominates throughout and will at once be obvious to discriminating collectors.

Sir Thomas Lawrence is represented by very fine portraits of the King of Rome and of the Duchess of Buccleuch and child; Hogarth by "Peg Woffington"; Cosway by a charming and important example.

From various collections are works by Constable; a small rich landscape of the Dedham country, by John Bernay Crome; one of his rare and brilliant moonlight scenes, by L'Hermitte; a powerful delineation of French life, by John Lewis Brown; the greatest master of French hunting scenes, one of his finest and most colorful works, by Adrian Veerburgh of Leyden, seldom met at public sale, an exquisite marine subject by Clays, one of the best things he ever did.

Other artists represented are John Bail, Antoine Vestier, Angelica Kaufmann, Phillipe Rousseau, master of still life, Jean Baptiste Monnoyer, Walter Crane, John Singleton Copley, by one of his rich and glowing overmantels, the late Paul Cornoyer (an impressive and important pair of New York scenes); Henri Lerolle, George H. Boughton (his famous Huguenot Fugitives); among other European masters, examples by Corot, Diaz, Sir Peter Lely, Ziem, Morland, Daubigny, Georges Michel, Andrew Geddes and Sir Joshua Reynolds. Among the American Painters are E. L. Weeks, Theodore Robinson, Warren Davis, Gilbert Stuart, R. C. Miner, Paul Daugherty, Ernest Lawson, George Inness, etc.

The ecclesiastical school is represented by fine works of Bernardino Lanino, Ribera and Cano.

There will also be offered two striking and hitherto little known portraits of Lola Montez, the great adventuress and beauty of the forties, and of Charles James Fox, British orator and statesman.

The great majority of the paintings are in superb condition and finely framed. Send for illustrated catalogue gratis.



Pastel on Parchment by R. Cosway



A Calm Day—P. J. C. Clays

Exhibition: Tuesday, Wednesday and Thursday Afternoons and Evenings
January 27th, 28th, 29th, daily until 10 p. m.

Sale: Friday Night, January 30th at 8:15 p. m.

S. G. RAINS ART & AUCTION GALLERIES, INC.
Three East Fifty-third Street, New York
Phone: Plaza 6034-6035

Many of these paintings formerly the property of
The Gallery of Foreign Arts, Washington, D. C., Mrs. Catherine Merante, Mme. Palma Meté
THIS IMPORTANT SALE WILL BE CONDUCTED BY MR. S. G. RAINS

THE ART NEWS

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ART AND CALENDARS

Art and calendars! The two have too long been strangers to each other. In an effort to bring them into a harmonious union, an admirable move has been made by the largest calendar manufacturers in the world, Brown & Bigelow of St. Paul. This firm has just announced through the Anderson Galleries a competition involving \$6,000 in prizes in order to obtain the best of contemporary American paintings for reproduction on calendars which they send into literally millions of homes. It looks as though it were up to the American artist to respond to this offer or forever after hold his peace when the subject of the art quality of calendars comes up.

There never can be too much of an effort made to introduce art to the people. The love and appreciation of art come out of contact with it; art is a mountain that must be moved in the direction of Mahomet, for the Mahomet in this instance is concerned primarily with other things. Museums can not do this alone, particularly where contemporary art is concerned. Contemporary art should use every channel available for introducing itself into the every-day environment of the people. It is thus that a critical taste is developed and a wide-spread connoisseurship is the soil in which the art of a nation thrives.

Calendars may be called pioneers in art, for they find their way far beyond the last outpost of the dealer's influence and far also beyond the museum's sphere of activity. They introduce the work of an artist to people who would otherwise never hear of him, who would probably never make any effort of themselves to become acquainted with him. We have in America less "background" in the matter of art than in Europe and it is probably for that reason that the majority of people feel themselves so easily able to do without it. Yet once a love of art finds its way into their consciousness it is apt to stay there. That is the reason why artists should take the initiative.

Artists who dread above all things anything that savors of "commercialism" should consider whether the reproduction of a fine painting ever injured an artist's reputation, provided the reproduction was the best possible to obtain, which in this instance is assured by the standing of the firm. An artist is hurt by permitting inferior paintings from his own hand to get into circulation, but he is certainly not injured by allowing thousands of reproductions of one of his best

works to represent him before a wide public. Artists who have turned themselves into veritable "picture factories" take note.

The American artist, rather than American art, is on trial in the coming competition. It is perfectly obvious that the standard of the exhibition in February may be supremely high if American artists co-operate to make it so. It is their willingness to make this a success that is being ascertained. It rests with them whether this event may become the yearly one that is promised if the quality of the works submitted is high. An annual event of this kind would assure the public of a unique education in art.

The names of the jury are an assurance of the standard that will be exacted. Gari Melchers, Robert Macbeth, Joseph Pennell and William E. Rudge stand in the forefront of the field of the fine arts and the arts of reproduction. —H. C.

THE INNESS CENTENNIAL

With the opening of the Inness Centennial Exhibition at the Macbeth Galleries this week comes a recognition of this distinguished American landscapist which, although not strictly official, is sufficiently authoritative to mark the occasion with fitting dignity. Since the National Academy of Design and the Metropolitan Museum of Art both found it impossible to undertake such an exhibition, it quite naturally devolved on the Macbeth Galleries to sponsor the affair, since they are the oldest house in this country to have exclusively championed American art.

It may be a matter of real discovery for many to find how enduring George Inness' art is, at least for those who have cast off the old order to any extent and plunged into the swirling currents of Modernism in the excitement of the moment. While Inness belongs to the early American landscape school, he was sufficiently definite in his pictorial pursuits to have cleaved a straight road out of the accepted order of his own day into that exclusive territory which all genius finds at length. A cursory glance may not reveal the depths of his accomplishments to one unacquainted with the Inness tradition, but the Macbeth exhibition offers a rare opportunity for correct valuation, since the thirty or more canvases gathered there are in every way representative of this master landscapist.

It is well, in this somewhat hurly-burly century, to have reminders placed prominently in our midst of the sturdy pioneers who have in earlier times given their all to make the national genius a finer thing. Just as the magnificent new American Wing at the Metropolitan Museum will serve for some time to come as an unforgettable sign of the steps by which our artistic consciousness mounted from rude cabin beams to delicate entablature, from kitchen hearth to marble mantel, so the art of George Inness will stand to us and to the coming generations as the gesture of one who made no compromise with himself or his environment, but who struck out with full intensity toward the goal that his own vision prefigured. What he accomplished in realizing his vision is not only an inspiration to all artists, but to those who have in their hearts the desire to give only the best. —R. F.

Harry Neyland, Painter, Enjoins
Reproduction of His Pictures

By serving an injunction on Doubleday, Page & Co., and William Heinemann, of London, publishers of Charles Boardman Hawes' "Whaling," Harry Neyland has secured the recall of all books from the market, and upon his request all reproductions of his paintings used in illustration of the book must be removed. These reproductions were used without Mr. Neyland's consent and were of a quality which he said injured his reputation as an artist.

Some time ago, *World's Work*, a Doubleday-Page publication, secured the right to reproduce certain of Mr. Neyland's paintings on condition that he was to see and approve the reproductions. They were never submitted to him and were never used in the magazine. They were, however, used in Mr. Hawes' book without the consent of the artist being asked.

One of Della Shull's Recent Portraits



"RUANO BOGISLAV"

By DELLA SHULL

Courtesy of the Ainslie Galleries

This vivacious portrait, in which a black mantilla and fan are notes of emphasis against a white satin gown, is one of the most striking subjects in Della Shull's exhibition at the Ainslie Galleries which lasts until Jan. 30. The subject, a concert singer, sings in ten different languages. In this costume she represents a Spanish woman.

STUDIO NOTES

Paul Manship has returned to New York and to his studio in Washington Mews after three years in Europe. There will be a comprehensive exhibition of his latest work at the Scott & Fowles Gallery, beginning Jan. 30.

George H. Taggart is again at his studio in Port Washington, L. I., after three months up state, during which time he executed five portrait commissions.

A lecture on "Roerich, the Man and His Art," will be given by Frances R. Grant, executive director of the Master Institute of United Arts, on Sunday morning at 11.30 at the Roerich Museum.

Alice Worthington Ball and Alice Upton, of Baltimore, were in town last week to visit exhibitions.

Flora Lauter has returned to New York from a visit to Indianapolis.

Frank Tenney Johnson has sold to a Los Angeles collector an important painting of a night scene on the old Santa Fe Trail.

Eben Comins, who was in town during his exhibition at the Ehrich Galleries, has returned to his studio in Washington.

Arthur Halmi is in Washington for a short visit.

Wells M. Sawyer, who has been quite ill, is recuperating at Hot Springs, Va.

Joseph Birren exhibited recent landscapes in Detroit, at the Art Institute in Chicago, and at the Shortridge Galleries, St. Louis. The exhibition is now on its way to the Pacific coast, where the artist will paint from May to October. It will be shown en route in Kansas City, in Oklahoma and Texas cities, and in Los Angeles in April.

Maurice Molarsky's mural paintings for the new Elks' home in Philadelphia have just been installed. Andrew J. Sauer, of Philadelphia, is the architect.

W. Langdon Kihn is at the Victoria Museum, Ottawa, completing the work he has been doing in British Columbia in the Skeena River Valley, comprising Indian portraits, landscapes and some genre pictures. He will have an exhibition in Ottawa and Montreal in a short time of about sixty pictures.

Wolfe Art Club Reorganizes

The Catherine Lorillard Wolfe Art Club has reorganized with artists instead of lay members as officers. Alta West Salisbury was unanimously elected president, although at first she declined the honor.

At her studio, 344 West 87th St., Rachel Hartley, daughter of the sculptor, the late J. Scott Hartley, and granddaughter of George Inness, shows a number of canvases painted in Europe, Jamaica and New York. Her work is brilliant in color and scintillant in effect. Figures comprise the majority of her compositions.

Lillian Genth recently returned from a tour through Texas, where she exhibited paintings done in Portugal, Spain and Morocco. She sold fifteen canvases. She will later travel with her exhibition to Shreveport, La.; Houston, Des Moines and Omaha.

John Young-Hunter will hold an exhibition of portraits in Cleveland of persons painted there in the past three years.

At his studio, 28 East 49th St., James P. Ryon gave a reception last week to the friends of Miss Helen Ryon, of whom he has recently completed a portrait. He is about to commence a portrait of Harry C. Cushing III.

George Laurence Nelson has recently completed a series of decorations for the Plattsburg State Normal School. These represent the state and the student. He is now working on four panels for the public school at 140th St., the Bronx. "The Winged Book," which symbolizes the flight of a child's mind, has already been placed.

John H. Fry sailed for Europe early in January to be gone until spring. He will travel and paint in Spain, Italy and Southern France.

Raymond P. Neilson recently completed a portrait of Mrs. Anderson Dana, one of Mrs. S. S. Pierce, and another of the late William B. Bratton.

James Weiland has returned to his studio in the Sherwood from Columbus.

J. Phillip Schmand is painting a full-length portrait of Marshal Suchet, who served under Napoleon. The work is being done for a Canadian client.

Forain Heads Société Nationale

PARIS—The Société Nationale des Beaux Arts has elected J. F. Forain president in place of M. Bartholomé, resigned, who was made honorary president. The vice presidents are Jean Beraud and F. Aubert.

KARL FREUND RADIOS
TALK ON DECORATION

"Harmonious Surroundings Are Next in Importance to the Most Obvious Physical Comforts," He Asserts

Karl Freund, who gave the first of the Saturday night talks on art on the radio under the auspices of Walter M. Grant, of the Anderson Galleries, had some pertinent and amusing remarks to make on the subject of interior decoration. His speech was broadcast from Station WJZ on Jan. 17.

After saying that "harmonious surroundings are next in importance to the most obvious physical comforts, and vicious color effects and contorted proportions are nearly as poisonous in their effect on the human mind as bombastic oratory," he remarked:

"A giant cotton broker from the sunny South will copy an interior prescribed for a slender and reticent lady from Vermont by a Spanish countess residing in Winnipeg.

"The Medicis of Florence and the Dorias of Genoa, trader princes of Italy, used their hours of relaxation to inspire the greatest wave of art enthusiasm in modern history, the Italian Renaissance. I say with emphasis that these art patrons inspired original thought, not that they bought art and financed art endeavors, though it would be folly to underestimate the importance of gold as a background of enthusiasm—but money as a goal has only a small share in the struggle of art for recognition.

"Please do not fret when you furnish your home. A troubled expression in your face will fade the brilliant colors in your fabrics and make the objects in your room throw hostile looks at one another. You cannot fill the interior of your home with a feeling of comfort if you are restless. Furnish your own self and furnish for yourself. If you use your friends' imagination, or if you insist upon the background of a Tartar prince and you happen not to be a Tartar prince, your home will suggest Hallowe'en."

Program of Radio Talks on Art

A series of radio talks on "Art in Everyday Language" is being offered by the American Federation of Arts, with the cooperation of artists, museum directors and others. The talks are broadcast by Station WEAJ on Thursdays at 7.30 P. M. and last fifteen minutes each. The program follows:

Jan. 22, "Art in Everyday Life: Its Importance to You and to Me," by Robert W. De Forest, president of the Metropolitan Museum of Art and of the American Federation of Arts; Jan. 29, "The Enjoyment of Art: What the Layman Ought to Know," Henry R. Poore; Feb. 5, "The Museum of Art: How to Use and Enjoy It," Florence N. Levy, director Baltimore Museum; Feb. 12, "Art in America: Our Own Colonial Art," R. T. Haines Halsey, trustee of the Metropolitan Museum; Feb. 19, Architecture: The Buildings About You and Their Grouping in Cities and Villages," H. Van Buren Magonigle; Feb. 26, "Industrial Art: The Use of Beauty and the Beauty of Use," Richard F. Bach, Metropolitan Museum; March 5, "The Craftsman at Work," F. Gardner Hale; March 12, "Art in the Home," Mrs. F. L. Ackerman, president Decorators' Club; March 19, "Art in Dress," Harry Collins, costume designer; March 26, "Art in Advertising," Heyworth Campbell, past president the Art Directors' Club; April 2, "Cartoons," Jay N. Darling, cartoonist; April 9, "Comic Strips and 'Funny Pictures,'" Clare A. Briggs, cartoonist; April 16, "Art of the Stage," Lee Simonson or R. E. Jones; April 23, "Getting the Best Out of Pictures," Edith R. Abbot, Metropolitan Museum; April 30, "Modern Painting, Impressionism, Futurism and Beyond: What Does It Mean?" Homer St. Gaudens, art director Carnegie Institute; May 7, "Getting the Best Out of Sculpture," Gutzon Borglum; May 14, "Getting the Best Out of Etchings, Engravings, Prints," Joseph Pennell, or Frank Weitenkampf, or Fitz-Roy Carrington, or W. M. Ivins, Jr.; May 21, "What Europe Thinks of American Art: Statements from Leading Authorities Abroad," Henry R. Poore.

Turner Paid a Bill with a Picture

LONDON—Artists have a way of finding it difficult at times to pay for a meal in coin of the realm and are obliged in consequence to proffer coin of the canvas instead. That perhaps is how it is that a Soho restaurant proprietor finds himself possessed of what appears to be a genuine Turner. The drawing has hung in his room for a number of years, having been left as payment of a bill. It is a characteristic seascape with fishing boats cresting the waves.

JAMARIN
RARE ART-WORKS & OLD MASTERS
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 (ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

**CLEANING GIVES NEW
 HUES TO HALS WORK**

Astonishing Result of the Renovation
 of Six of the Ten Canvases in
 the Hals Museum in Haarlem

PARIS—Much discussion has been
 caused by the cleaning of a number
 of paintings by Frans Hals in the
 Museum of Haarlem. There are some
 who have cried out against what they
 term the sacrilege, and others who
 say that the operation permits one
 to judge better the works of the mas-
 ter and to contemplate them as they
 were presented to the contemporaries
 of Hals. Among the latter is Mr.
 Gratama, the director of the Frans
 Hals Museum.

In 1821, at the Congress of the His-
 tory of Art, Mr. Gratama made a
 communication on the subject. To
 prevent the retouching of works by
 Hals and others, formerly it was the
 custom to renew the varnish by alco-
 hol, but the new transparency thus
 obtained never endured more than one
 year, particularly in the case of those
 paintings revarnished very often.
 After each renewal another coat of
 varnish of balsam copaiba was ap-
 plied. This custom was put in prac-
 tice for the first time about 1870, after
 the publication of the book on the
 subject by Von Pottenkofer, which
 was expressly cited.

The varnish of copaiba has existed
 since the XVIIth century, and it
 serves exclusively as a mastic var-
 nish. Mayerne, physician of Charles
 I of England, and a chemist, gives in
 an old French manuscript preserved
 in the British Museum, numerous re-
 cepts of the colors and varnishes of
 his time—especially that of the mastic
 varnish. Charles I, to whom Rubens
 sold his personal collection, possessed
 a beautiful gallery, and was a great
 amateur of art. Mayerne was able to
 meet many painters and was well in-
 formed.

On the other hand, Van Hoog-
 straten, a pupil of Rembrandt, wrote
 that the good varnish of the Dutch
 painters was composed of tereben-
 thine mastic and the essence of tere-
 benthine. One can easily conclude
 that this last-mentioned varnish was
 generally used. For the first time,
 in 1910, there was cleaned in Haarlem
 a picture by Hals. In order not to
 frighten the public, there was used
 immediately afterward a coat of col-
 ored varnish to preserve the ancient
 aspect.

In 1912 Gratama was installed at
 the Museum, and the general clean-
 ing commenced in 1919. It was led
 by Mr. De Wild, a restorer of The
 Hague, and by Dr. C. Hofstede de
 Groot, a member of the commission
 of the Museum and a historian of art.
 Many persons protested against this
 cleaning, but the varnish was becom-
 ing worse from day to day. It not
 only became yellow, but allowed the
 passage of the air, which was able to
 attack the colors (the evil action of
 the sulphurous acid coming from coal
 stoves or from gas and of sulphy-
 drique acid from the boats on the
 canal in the city). The restorers paid
 no attention to the protest and re-

moved all the old varnish with alcohol.

Dr. Gratama's process was different
 from that of the restorer of 1910 in
 using colored and yellow varnish to
 resist the action of time. He put on
 only the mastic varnish, as the paint-
 ers of old did, and this gives to the
 paintings the aspect which they
 should have had in the XVIIth cen-
 tury. Moreover, the cracks were re-
 spected, while formerly experts re-
 painted or touched up the pictures
 rapidly, somewhat confusing the origi-
 nal lines. The paintings are now left
 so that afterwards one can, with a
 magnifying glass, see the canvas.

These two novelties, cracks not re-
 painted and no yellow in the varnish,
 excited anger, and some objectors
 said that the colors of Frans Hals
 themselves had been attacked, but
 Mr. Van der Sleen, chemist, at the re-
 quest of the operators, examined the
 cloths which had served for the clean-
 ing of the "Banquet of the Officers
 of Archers of St. George," and in his
 report affirms that no one had found
 any trace of colors. The accusation
 was not well founded. Moreover, he
 proved that the varnish of copaiba is
 the worst, or the least good.

Now, in most of the museums of
 the world, they have followed the
 method of Von Pottenkofer. As a
 result, most of the paintings of the
 masters are in the same condition.
 Mr. Gratama cites in particular the
 Titians and the Rembrandts in the
 Louvre. There are now six paintings
 by Frans Hals cleaned among the ten
 or eleven possessed by the Museum
 in Haarlem.

It is easy to see the great alteration
 made by the varnish superposed upon
 the colors in general. There were col-
 lected in two small plates a portion of
 the varnish removed from one of the
 paintings. Some bits of paper—re-
 spectively white, blue, violet—seen
 through this varnish are yellow, green,
 brown. For example, suppose Frans
 Hals had painted the scarf of an offi-
 cer blue, before the cleaning it would
 have been viewed as green. Mr. Ga-
 tama goes even so far as to say that
 if they clean all the paintings which
 have need of it, one will be obliged to
 revise the studies which have been
 consecrated to them and that perhaps
 there will be discovered other details
 invisible today.

Messrs. Destournelles de Constant,
 André Michel, André Lhote, and J.
 Guiffrey, curator of the Louvre, com-
 ing at different times since the be-
 ginning of the operation, have de-
 clared to Mr. Gratama that they were
 astounded.

**Defective Plumbing Results in
 Finding of a Correggio Drawing**

MADRID—In the catalogue of the
 Carderera collection, published in
 1877, No. 143, is a drawing by Cor-
 reggio. Carderera died in 1880, and his
 collection was dispersed. No. 143 later
 disappeared.

A pipe burst recently in the home
 of one of Carderera's distant relatives,
 with the result that the basement was
 partially flooded, and it had to be
 cleared of all the refuse that had ac-
 cumulated in the course of years. In
 an old trunk there was found a num-
 ber of old books, and between two of
 them a small drawing of a mother
 and child, framed under glass.

M. A. Newhouse B. M. Newhouse

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**300 YEARS OF GRIME
 CONCEAL A CRANACH**

Portrait of Hilarius, Last Prior of
 the Chemnitz Convent, Painted in
 1526, Found in an Exhibition

CHEMNITZ, Saxony — In the
 course of an exhibition of German
 sculptures and paintings of the Mid-
 dle Ages the authenticity of a work
 by Lucas Cranach was established.
 The picture is a likeness of Hilarius,
 last prior of the convent at Chem-
 nitz, and has but recently been cleaned
 from a 300-year accumulation of
 grime.

The date 1526 and two coats of
 arms on greenish-blue ground came
 out after the dirt had been removed.
 The canvas ranks among the best
 works of the master, the perfection of
 drawing and coloring being an in-
 dubitable proof of its genuineness.

The exhibition contains, apart from
 this discovery, a number of fine
 sculptures by the anonymous "Master
 H. W.," an artist until the present not
 appreciated to his full extent, who
 must be ranked in future among the
 important German sculptors of the
 Middle Ages. The painter Hans von
 Köln is represented by several of his
 paintings, Peter Brouer by a "Cruci-
 fixation." —F. T.

A Da Vinci Reported Found in Basel

BASEL—A painting, which for sev-
 eral decades has been in Swiss private
 possession, is said to have been au-
 thenticated as a Da Vinci. After hav-
 ing been cleaned from a layer of over-
 paint and varnish the figure of a St.
 John the Baptist represented on the
 canvas changed into that of an Annun-
 ciation angel. The present owner of
 the picture, Paul Sarasin, has discov-
 ered in the famous "Codex Atlanticus"
 in Milan a study for one of the hands
 of this angel. The canvas bears on
 the back the inscription "Lionardus
 Vincius" and is stamped with the three
 Bourbon lilies.

Sells a Newly Discovered Vermeer

Paul Bottenwieser, of Berlin, sold
 during his annual exhibition at the
 Anderson Galleries, New York, a
 newly discovered portrait by Jan
 Vermeer van Delft to a Cincinnati col-
 lector. It is a portrait of a lady, with
 pearl earrings, painted about 1672.
 European experts, who have written
 very enthusiastically about this pic-
 ture, think it is a portrait of Ver-
 meer's wife.

Mrs. Atwater Joins Reinhardt's

Mrs. Adeline Lobdell Atwater, who
 has been associated for some time with
 the New Gallery at 600 Madison Ave.,
 will sever her connection there to take
 charge of the new department of mod-
 ern art to be instituted at the Reinhardt
 Galleries about Feb. 1.

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**Albright Art Gallery Acquires
 A Painting by Louis Kronberg**



"DANSEUSE EN BLANC" By LOUIS KRONBERG
 Courtesy of the Albright Art Gallery

Presented to the Buffalo Fine Arts Academy, Albright Art Gallery, by the late Mrs.
 John Lowell Gardner, of Boston. This picture was shown in the Paris Salon of 1923.

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NEW YORKSAYS VENUS DE MILO
WAS EVER ARMLESS

New Theory By a Dr. Edde, Published in Paris, Is to the Effect That Artist Left the Work Unfinished

PARIS—The Venus of Melos was always armless, according to a Dr. Edde, who announces his theory in *L'Illustration*—although the editor assumes no responsibility for his statements.

Dr. Edde bases his opinion, and apparently substantiates it, on a bronze statuette of the Alexandrian period that was recently found. The bronze is an exact reproduction of the Venus of the Louvre. Dr. Edde also assigns the Louvre marble to the Alexandrian period.

"Did the Alexandrian artist who made the copy see the beautiful marble body on the island of Melos or at Alexandria where the statue was originally carved?" inquires Dr. Edde.

"The question has no great importance, but one thing is certain—that the Venus of Melos has always been as we now see it, just as it came from the hands of the legendary artist-creator. The little statuette which is contemporary with the Louvre masterpiece is definite and undeniable proof.

"People may ask for what mysterious reason the Aphrodite of Melos was never finished and why she was given no arms? Here we touch the unknown. Certainly I, who am neither artist nor archaeologist but only a modest amateur, cannot take it upon myself to solve that question. Did the artist who carved it intend to add arms? Did he stop in the presence of his exquisite work and, seeing it already so beautiful, fear to add anything whatever that might deprive it of its unique grace? Or was it death that halted his hand and his chisel? And did the artist who followed him respect his work and his memory? Or is there some ancient legend, unknown to us, represented by this statue? No man knows and no man can solve the enigma with certainty.

"I may add that, when the statue was found on the island that has given it its name, diligent search was made for the arms and a large sum was offered to anyone who might have discovered them, if he would bring them back. But in spite of all efforts nothing was found, for nothing could be found."

Kleinberger's Present a Veronese
to the Cathedral of St. John

Bishop Manning has announced the gift to the Cathedral of St. John the Divine by the F. Kleinberger Galleries, Inc., of 725 Fifth Ave., of an original painting by Paolo Veronese, representing the Baptism of Christ. The gift is in connection with the drive for \$15,000,000 to complete the Cathedral.

The picture, one of the few Veroneses in the United States, was formerly a part of the A. G. B. Sichel Brandell collection in Lypiatt Park, England, and was acquired by Mr. Kleinberger when he was in England last summer. It is 10 feet 10 inches high and 5 feet 9 inches wide without the frame. It shows Christ with St. John the Baptist, surrounded by angels, with the dove and cherubs overhead. St. John is shown pouring water on the head of the Christ, who is standing in a stream.

Mr. Kleinberger declined to place a value on the painting. He wrote Bishop Manning that the members of his firm were inspired to make the gift by the recent splendid donations of several of their friends, including Colonel Michael Friedsam.

A Speicher Portrait for Cleveland Museum



"MLLE. JEANNE BALZAC"

By EUGENE SPEICHER

Courtesy of the Cleveland Museum

At the last International exhibition held at the Carnegie Institute this portrait attracted much attention. It has been purchased for the Hinman B. Hurlbut collection in the Cleveland Museum of Art. Although the subject is a Frenchwoman, she is not related to the family which produced the famous novelist.

OBITUARY

ALEXANDER F. HARMER

Alexander F. Harmer, for thirty years a member of the art colony in Santa Barbara, died, aged sixty-eight. He was born in Newark, N. J. He served in the army, later studied at the Pennsylvania Academy of the Fine Arts and afterward again was a soldier in service against the Indians. He painted portraits and figure compositions.

RAMIREZ-IBANEZ

The death has taken place in Madrid of the painter Ramirez-Ibanez, well known in America during the past generation. In the Chicago Exposition of 1893 he was awarded a first medal for a portrait of a girl, which was purchased by the Museum of that city.

HARRY FURNISS

Harry Furniss, English caricaturist, died at Hastings, aged seventy. He was only 33 when his "Artistic Joke in Bond Street," a sort of burlesque of the Royal Academy exhibition, won him national fame. He visited the United States in 1900.

SIR F. CARRUTHERS GOULD

Sir F. Carruthers Gould, caricaturist, has just died at the age of eighty. Teacher and mayor, beadle and local dignitaries of all descriptions came under his pencil long before he entered his 'teens. He became a political force on the Liberal press.

Mestrovic Sculpture in Manhattan

A collection of sculpture by Ivan Mestrovic, the Yugoslav artist, shown recently at the Brooklyn Museum, is now on view at the new MacDowell Club in East 73d St. This exhibition is under the auspices of Mrs. Herbert Lee Pratt, and will continue until Feb. 3.

France Borrows a Gobelin from
Philadelphia for 1925 Exhibit

PHILADELPHIA—The great Gobelin tapestry presented to Philadelphia last year by France as a token of appreciation of cooperation in the World War, will return temporarily to France. The request was one of the last acts of Ambassador Jusserand to Mayor Kendrick.

The tapestry is requested only for the duration of the Exposition of Decorative Arts, and it will come back as soon as the exposition is closed, "more famous than ever before, after having rendered the service of recalling to the thousands who will see it the high deeds of America during the great war," the ambassador wrote.

The tapestry is at present on view in the Pennsylvania Museum, Memorial Hall, Fairmount Park.

ARTIST'S CAT STARS
IN SUBWAY COMEDY

George M. Bruestle's Maltese, Petting a Young Lady's Arm with Her Paw, Starts Something Hard to Stop

George M. Bruestle, landscape painter, tried to carry a kitten home from his studio during the rush hours in the subway. The crowd so pressed him that the end of the pasteboard box in which he had placed the kitten became loose at one corner giving just enough space for the kitten to reach out a paw.

The kitten gently stroked the arm of a young woman who stood near the artist and next to a man who was reading a newspaper. The girl gave the man a look of scorn as she felt the soft stroke on her arm, but said nothing, and the man, not understanding, simply regarded his paper with greater interest.

The second time, however, that the young woman felt her arm caressed she became enraged and slapped her neighbor in the face, whereupon the man tried to explain that he had nothing to do with the caress but that the man next to him (Bruestle) was at fault. The artist, not having seen anything of the cat's actions did not know what it all meant and naturally resented being accused of molesting the young lady. After an impassioned argument, Bruestle started to paint a landscape in red on his opponent's face.

In the struggle the kitten escaped and leaped about the car to the terror of the other passengers. Girls screamed and tried to run away from what they thought was a wild beast. The guard was called, and when the train reached the station he had both men taken to a police station, where they gave bonds to appear in court the next morning.

When Mr. Bruestle and his opponent went before the judge two young girls appeared as witnesses against them, charging that the cat had destroyed their silk stockings. The judge gave Mr. Bruestle a severe scolding for carrying a cat in a crowded subway. The artist promised to repair the damage done to the girls' stockings by paying \$3 a pair for them, and the judge allowed him to go.

Independent Show March 6

The Society of Independent Artists has scheduled its ninth annual exhibition to open at the Waldorf-Astoria Hotel on March 6. To be eligible for entry, members must have paid their dues to the treasurer, 1447 Broadway, New York, before Feb. 1. The success of past exhibits has permitted the reduction of dues to \$5.

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PARIS

For the inaugural exhibition of their new galleries in the Avenue Friedland, Messrs. Durand-Ruel have assembled a series of forty-four important works of Monet, Pissarro, Renoir and Sisley, all these pictures forming part of their own private collection. It is long since we have had the good fortune to view such an imposing group of productions of the Impressionist school. Fourteen splendid landscapes of Monet recall the principal phases of his work from the Argenteuil period down to the London period. When his work is seen in juxtaposition with that of his comrades it is far better understood than when it is seen alone, and his true personality and originality stand out much more clearly. He is obviously the most original of the group and the real inventor of Impressionism. During the Argenteuil and Vétheuil periods—up to the year 1880—no essential difference distinguishes his work from that of Sisley or Pissarro; they all choose the same subjects, and all are painters of landscape. But whereas they, while perfecting their technique and developing their methods of expression, remain forever landscape painters, Monet, although he also confines himself henceforth to landscape, evolves little by little into something more than a landscape painter: he becomes a painter of light. The distinction may seem subtle, but it is, nevertheless, a real distinction. It is evident that landscape, as a subject, gradually ceases in itself to have any importance. It is reduced, if not merely to a pretext, at any rate to little more than a starting point, of small interest except in so far as it presents a basis for painting what is soon to become his unique subject: light. We must not, however, make the mistake of imagining that nature is henceforth for him nothing but a diving board from which to plunge into the wave of fanciful dreams.

Monet, faithful to his realism, and as a good and honest Frenchman who paints only what he sees, will never get out of his depth; he will never deform nature by letting his imagination run wild. His work, in spite of his lyricism, will never become unreal, but as his visual perception is exceptional, so he sees nature and makes us see it as none, not even Turner, has ever before seen it, and if his work appears as that of a great visionary, it should never be forgotten that he always remains a visionary of the real world, as opposed to Blake, for instance, who was a visionary of the invisible world, or Odilon Redon, who was a visionary of dreamland. One very beautiful canvas of the Vétheuil period in the series of the breaking up of the ice on the Seine, entitled "Glaçons à Vétheuil," represented with exceptional power, marks perhaps the culminating point of Monet's realism. It might be said of him that from this point onwards he ceases to work in prose and becomes a poet. "La Gorge de Verneville" is a delightful fairy poem, and in the three wonderful views of London—Waterloo Bridge in grey, smoky weather; Waterloo Bridge, sun effect, and the House of Parliament, sun effect in fog—he rises to great lyrical heights, and is probably at the culminating point of his art.

One might be tempted to believe that contact with works of such prodigious luminosity would have the effect of paling those of his friends, Pissarro and Sisley, and that without any design on Monet's part, their glory would be in a certain measure tarnished by this comparison. But this is not at all the case. It might even be said that, on the contrary, this contrast adds a certain charm to their art, a charm which lies in its fresh rusticity. It is, moreover, to be noted that, even if the indisputable prestige of their leader has put them ever so slightly in the shade, for some years now they have been public favorites, and the constant rise in the prices of their pictures is due to the fact that every day they are more and more in demand. These artists, with their varying talents, unlike Monet, love nature for itself alone; they are true landscape painters, and in reality great traditionalists—heirs of the Dutch artists of the XVIIth century and of the French of the Barbizon school. The "Marly Acqueduct" by Sisley makes one think of Corot, and the "Peasants at Rest" of Pissarro are the sisters of Millet's peasants. What strikes one most, however, in this exhibition is the classical and traditional stamp of these works, and one is astounded when one realizes that Impressionism, in order to win its way, had to maintain an unprecedented combat in the history of art for nearly a quarter of a century.

I have kept Renoir till the end. Perhaps the lovers of the decadent Renoirs of his last period will find the examples here not to their taste, but real admirers of the artist will discover ample matter for their delectation, for, according to Soussin, the object of art is to delight. In addition to an early landscape—"Argenteuil"—and a bouquet of flowers, in his first manner, precise, delicate and charming as a Chinese painting, the eleven canvases of Renoir here exhibited are from his best period, and all works of first importance. The one that ranks foremost, the famous "La Loge," is a priceless work of art, which could well be placed beside any chef d'oeuvre—Rembrandt, Rubens or Van Dyck—without losing in value, and by itself alone would suffice to secure for its author an outstanding place. As for the two women bathers in a sitting posture, they are magnificent examples of the work of this remarkable artist, which will cause admirers of the poorer-quality Renoirs, to be found everywhere nowadays, to spend a little time in salutary reflection. It is not to depreciate Renoir—quite on the contrary—to say that if, for a certain period, he was a very great artist—an incomparable artist—there also, unfortunately, came a moment, very easy to determine, when a sort of decadence set in, which gradually increased as he neared the end of his life. At the present time there are on the market a far smaller number of good Renoirs than of bad, and a password circulates by which it is tacitly decreed that the last are indisputably the finest. Thus it follows that amateurs who judge a work of art with their ears rather than with their eyes—and they are numerous—piously propagate the good news. As a matter of fact, Renoir began to decline on the day he adopted a formula, for from that time he fell into a mannerism only comparable to that of Henner or Ziem. But up to that moment was there ever such a wonderful colorist or such a powerful wielder of the brush? And with what delight we look upon "The Young Girl Asleep" and the "Woman With the Cat," or that magnificent composition of the "Women Fishing for Mussels at Berneval," whose tints have lost none of their freshness, probably for the reason that he kept a very simple palette and used only a few essential colors.

If, today, a real effort is necessary to understand the reasons for the opposition that the Impressionists encountered—not only from the public, but also, alas! from their confrères in the Salons—it is much easier, in presence of the very interesting retrospective exhibition of Van Gogh brought together at the Marcel Bernheim Gallery, to comprehend why his art was so much contested and remained for years misunderstood. He was of an uncompromising temperament; he did not in the least try to please, his only care was to express the truth, or rather "his truth," for there are as many verities as visions. His brutal truthfulness reminds us of Cézanne, but with the difference that he is a man of the North, while Cézanne is almost an Italian. One would imagine that he learned his technique anew each time, and each of his paintings is almost a conflict from which he retires nearly always victorious but exhausted. In the end his reason succumbed. One may say that with Gauguin, who was his friend, and with Cézanne, he is one of the types of unfortunate artists that have been justly described as under a curse ("les artistes maudits"). The greater part of his work shows evidence of a marvelous power, and his pictures will constitute the most touching of documents on the heroic period of modern painting.

—H. S. C.

PRAGUE

Max Oppenheimer, Austrian by birth, but for many years a resident of Berlin, strikes a new note in a large painting exhibited at the Künstlerhaus. A whole orchestra is represented with the late Gustav Mahler as conductor in the center. The artist painted this canvas, of enormous dimensions, during a several years' stay at Hödler's studio in Geneva. The different musical instruments are rendered with all the characteristic properties of the wood and of the brass and with the light that is reflected in them; minute details in the musical notations are given and that in a representation of about a hundred musicians and their instruments.

Wlastimil Hofmann exhibits pictures. Subtlety and pleasingness are the outstanding qualities.

BUDAPEST

The Museum has been enriched by several donations and acquisitions of great value and importance. A "Crucifixion" by A. Altdorfer is a very characteristic work by this master, a "Saint Magdalen" by El Greco was given by Herr von Nemes, and a painting by Filippino Lippi was acquired by a group of art lovers. Two Eeckhouts, a Pieter de Hooch and a Nicolaes Maes have been added to the Dutch section. A flower still life by Munkacsy, a Szinyei and a Pettenkofen round out the collection of Hungarian artists.

JOHN LEVY GALLERIES

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LONDON

What shall we do when the day arrives when that almost inexhaustible institution, the Britwell Court Library, comes at last to an end? Already twelve portions of it have come under the hammer within a period of six years, and now comes the news that this spring is to see at Sotheby's the dispersal of yet another section. The catalogue is now in course of preparation and will contain a number of rare items of great interest for bibliophiles. The total amount realized up to the present on the Britwell books works out at something just under half a million pounds sterling. Some library!

I notice that there is gradually developing a steady interest in that side of art which takes for its theme various aspects of sport and pastimes, and that this brings in its train a healthy tendency to extend the picture-buying public by bringing into its ranks the individual who may not care much about esthetics but who appreciates, nevertheless, the skilful portrayal of his own particular hobby. Already we have the collector who specializes in pictures of hunting scenes, of race courses, of yachting, of coursing, of stables, of kennels; now comes the picture gallery that specializes in sporting subjects altogether and which, in the neighborhood of Covent Garden, is now holding a show which deals with pictures of "Rugger" football matches. A goodly number of the exhibits (which include other things besides paintings) have been loaned by the curator of the Museum at Rugby School. When one recalls what a number of enthusiasts for the game are turned out each year by our public schools, one recognizes immediately what an extensive clientele lies ready to the hand of the artist who shall make himself a pioneer in regard to the portrayal of this national pastime. Two artists are already doing sound, capable work in this connection—namely, H. Crowther-Smith and Steven Sourrier—who evince considerable skill, not alone in composition, but in the suggestion of that curious sense of elation which dominates the field when a good, stirring game is in progress.

If only the retrospective exhibition of the New English Art Club had been arranged with a view to leading the spectator gently through the various phases through which modern painting has itself developed since the eighties, what an immensely instructive and illuminating show it might have proved! But whoever has been responsible for its arrangement has not worked on these lines, but has given us an exhibition merely with a view to showing what the best output of each succeeding group has been. This naturally makes for a collection of intrinsic excellence, but misses what should have been the most valuable feature in the enterprise. To visit the exhibition is, however, for all save the youngest art lover in our midst, to recapture some of that "first fine, careless rapture" that assails us at times, as, for instance, when J. S. Sargent first thrilled us with his dash and bravura, when Whistler first challenged the great British public with his symphonic studies of bridges and boats, and when Walter Sickert first showed us his individual point of view about landscapes and interior studies. That we no longer find such work convulsive in its effects upon us is the finest tribute that we can possibly pay to its influence upon the art of their time. But perhaps the most instructive thing about the whole collection is the way in which it shows how the biggest among the new English art exponents have laid themselves open to the trend of art in their own day, how generously they have responded to the claims of new ideas, and, while retaining their own personality, have sought to absorb what has been best in contemporary movements. George Clausen is a case in point. Wilson Steer is another, and

William Rothenstein a third. In the ebullitions of violent-isms such as we have gone through during the last decade we may have been tempted to lose sight, perhaps, of the big debt that we owe to a number of the most prominent of the New English Art Club members, but this present exhibition inevitably suggests the question as to whether in forty years' time the rather noisy exponents of what we now call modernity will be able to organize a show which will have weathered the intervening years as successfully as the pictures that are hung now in Spring Gardens. From the material point of view, the value of the work done by the N. E. A. C. members has been obviously recognized, since the 329 works shown are now estimated as being worth some £50,000, although many of them, when they were painted, must have passed hands at anything from twenty guineas upwards.

First Lady Astor, then Queen Victoria. Truly an unrepentant age! Impious souls there are who would even go so far as to remove from the House of Lords the enthroned statue of Queen Victoria in order to make room for a War Memorial. As the statue was originally erected to mark the historical event of the inauguration of the present Houses of Parliament, it is thought impolitic to support the proposed change, and a general protest on the subject has been raised, although a perfectly suitable position for the Victorian sculpture has been suggested. Lord Curzon of Kedleston is a moving spirit in the suggested alterations, but he is not receiving the support of such prominent authorities as Sir Bertram Macdonnell, Hamo Thornycroft, or Goscombe John, all of whom are in favor of leaving Victoria where she sits.

—L. G. S.

ROME

The assigning of 2,000,000 lire already decided on by the government for the excavation and restoration of the Circus Maximus is expected shortly from the ministry of the treasury. The work will be directed by Professor Boni of Palatine fame, and Professor Paribeni, director of the National Museum of the Terme Diocleziane. The great object behind the unearthing of the famous Roman circus is the hope that the site will be ready for use in the Olympic games of 1932.

—E. S.

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Paintings by Cristobal Ruiz are on exhibition. In official exhibitions he has obtained many a prize, and several of his pictures have been bought for the National Museum of Modern Art. He is the most advanced of the good modern Spanish painters; he is the extreme link in the chain of the Spanish school. The step from Goya to Sorolla is now an acknowledged connection, while Cristobal Ruiz represents the logical development of the same tendency. A calm restraint excludes altogether strong tints and violent contrasts; his palette reminds one of that of the English pre-Raphaelites or of Puvis de Chavannes, while his chromatic vibrations are those of the early Impressionists, yet what makes his painting so unmistakably Spanish is the powerful and accurate drawing upon which it is built.

The Fine Arts Club exhibits the work of Eulogio Blasco, a young artist hailing from Caceres. He is ambitious, since his work includes painting, wood carving and iron repoussé. He shows great promise.

In the Galicia Club there is an exhibition of the sculptures of Bonome. They number thirty-eight, and are remarkable, not only as works of art, but on account of the personality of the author. In fact, Bonome is a specimen of that "rara avis" a spontaneous craftsman, withal a great artist. He attended no art school, was nobody's pupil, and perhaps for that reason his work is so intensely realistic. His favorite medium is carved and polychromed wood, his subjects being drawn from the peasant life of his native Galicia.

—E. T.

BERLIN

The Kaiser Friedrich Museum has been able to add to its gallery a very important work by Rembrandt, a landscape of 1638 formerly in the collection of the Duke of Oldenburg. The painting is very important among the scarce number of landscapes by this master. The acquisition was possible through exchanging several less important works of the gallery.

A small painting by Konrad Witz, a "St. Christopher," is another accession.

The Public Library has arranged an exhibition of the oldest prints and manuscripts in its possession, which illustrate the development and growing importance of books in the Middle Ages in Germany. A complete library of the Franciscan order at Brandenburg is among the objects. Among the remarkable items is a monk's prophecy of the fall of the Hohenzollern dynasty.

HELENA, MONT.

The Helena Woman's Club is sponsoring a display of oil paintings by contemporary American artists, brought to Montana by the American Federation of Arts.

MONTREAL

The Watson Art Galleries are holding the annual exhibition of paintings and pastels by Maurice Cullen, R.C.A. Thirty-five pictures are shown and reveal Cullen in the full power of his maturity. As a painter of snow and ice and as an interpreter of the majestic Laurentian landscape he has certainly no rival. Sunlight on snow, its feathery softness and coldness are suggested with masterly simplicity of means. Perhaps the masterpiece of the exhibition is "November in the Laurentians." Here one sees the serenity and dignity of empurpled mountain ranges, forest-clad, rising sheer from the water's edge, seen and presented with objective truth, and as a noble composition of singular power. Fifteen of the pictures were sold in the first three days of the exhibition.

Robert Pilot, a step-son of Mr. Cullen, is also showing paintings and pastels of unusual merit.

A memorial exhibition of the work of J. W. Morrice opened in the Art Association Galleries Jan. 16. Pictures from the Howard Young Galleries, New York, are on view at the Sidney Carter Gallery.

An exhibition of the work of Frank Brangwyn opened Jan. 19 in the galleries of W. Scott & Sons, and will remain on view until Feb. 14. Twenty-seven oils, twelve water colors and ninety-eight etchings are shown. Eight gorgeous oils, illustrating the Rubaiyat of Omar Khayyam, Mosaic-like arrangements, limned with a full-charged brush and reveling in color, are included.

—A. D. P.

MUNICH

The graphic work of a Munich painter, F. Staeger, consisting of about 270 etchings, is exhibited in Madrid at the Circulo de Bellas Artes. The exhibition was opened in presence of the Spanish minister of art and science, and many officials. There were several sales.

An exhibition in the Kunstverein in Munich was devoted to a representative of XIXth century art, Otto Fabre du Faur. He has been influenced by the French Romanticists and colorists. The painter was an officer in the German army and his themes are frequently taken from that sphere. The chief interest is in the coloristic effects of his paintings.

—F. T.

WILMINGTON, DEL.

The date for the exhibition of the work of Delaware artists and the pupils of Howard Pyle has been set as Feb. 2 to 21, the private view for the members of the Wilmington Fine Arts Society to be held on the evening of Feb. 2, at the Memorial Gallery in the Public Library. Stanley M. Arthurs is chairman of the exhibition.

OSKOSH, WIS.

Nile J. Behncke has been elected curator of the Art Museum at the Sawyer Foundation.

Syracuse Museum Acquires a Romanovsky**"A CHINESE WOMAN"**

By DIMITRI ROMANOVSKY

Courtesy of the Syracuse Museum

A notable acquisition to the permanent collection of the Syracuse Museum of Fine Arts is this painting by the Russian artist, Director Fernando A. Carter says that "there is strength and weight and a sculptural solidity" in the portrait, besides beauty. A second painting by the artist was purchased from his exhibition for the Museum by public subscription.

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North African and Brittany Types by
MARTHA WALTER
also Water Colors and Bronzes by
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NEW YORK**LOS ANGELES**

Los Angeles Museum of History, Science and Art is holding its annual exhibition of water colors. The exhibitors are the California Water Color Society, separate invited groups of pictures from San Francisco, Seattle, San Diego and Denver, and the International Water Color Exhibition assembled each year by the California Art Institute. American painters compose half of this group, but English aquarellists of the first rank and able representatives from other countries are included. This year the Swedish entries are particularly good. The California Water Color Society includes such members as Marion Kavanagh Wechtel, Carl Oscar Borg, Birger Sandzen, Karl Yens, Edouard Vysekai, Henri De Kruif and Rowena Abdy. The work of Vernon Hunter, William Watts and Annita Delano, new members, is in the modern spirit.

Awards for the Painters of the West exhibition held in December at the Biltmore Salon were made on the last day. "The Jade Sea" by Jack Wilkinson Smith received the gold medal, "Boys' Swimming Pool" by Douglass Parshall the silver medal, the bronze going to Maynard Dixon for "The Desert Shepherdess." Twelve pictures were sold from this exhibition, the prize pictures, a second by Parshall, and two by John Frost being included.

Alson Clark is holding a one-man show at the Biltmore. All the pictures are taken from sketches made in Cuernavaca, Mexico, last year. Mr. Clark's treatment of the subject was so popular that all the canvases of his previous exhibition have been sold.

Loren Barton's water colors and etchings have been removed to the Cannell Galleries in the Maryland Hotel for a further two weeks' showing. The Seventh St. galleries of Cannell & Chaffin are exhibiting the work of the Painters and Sculptors' Club. New etchings and dry points by Arthur Millier and Frank Geritz are on view in the print room.

The bidding sale at the Stendahl Galleries in the Ambassador Hotel has been successful. Following the sale, which was of small canvases only, a one-man show by Guy Rose will be offered.

Elmer Wachtel and Martella Lane are the first exhibitors at the Kanst Gallery on Mulholland Highway, in the Santa Monica Mountains. The mountain-top home for pictures was the scene of a reception last Sunday.

Jack Wilkinson Smith is showing twelve large canvases at the Ebell Club. The entire collection from the fourteenth annual exhibition of the California Art Club is being shown in two relays at the Friday Morning Club. At the monthly dinner and meeting of the California Art Club the guests of honor were Merle Armitage, Ferdinand Pinney Earle, Winter Hall and Charles Farwell Edson.

Wood-block prints and monotypes by Bessie Ella Hazen, new president of the West Coast Arts, Inc., are on view in the art department of the Public Library.

At the Woman's University Club, Vivian Stringfield, curator of the art department, has arranged an exhibition by the pupils of Annita Delano, instructor in design at the University of California, Southern Branch.

Etchings of the desert by George E. Burr are on view in the print room of the Southwest Museum.

—Elizabeth Bingham.

TACOMA, WASH.

Twenty-two paintings by artists of the state of Washington were shown under the patronage of the State Federation of Women's Clubs. Tacoma artists represented were George Z. Heuston, F. W. Southworth and T. C. Harner. The pictures were first shown in Seattle and will later be exhibited in other cities.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

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READING, PA.

Contracts for the construction of the Reading Public Museum and Art Gallery were awarded by the school board on Dec. 1. The building, to cost \$400,000, will be erected in the Eighteenth ward, near Wyomissing Creek. Work is in progress in filling in the site, and planting will soon begin upon the arboretum which is to surround the Museum.

MILWAUKEE

Fifteen paintings by Robert Spencer are on view at the Art Institute.

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MINNEAPOLIS

Gothic tapestries, lent by Lucien De Motte, fill two galleries at the Institute of Art with what is without doubt the most remarkable exhibition of its kind ever held in the Middle West. It illustrates the best in millefleurs, religious, mythological and armorial design, covering the great middle period of tapestry weaving, the XVth and XVIth centuries in France and Flanders. The center of the collection, a set of six illustrating the life of Christ, can be described only as priceless. They were woven in Brussels between 1485 and 1505. Another imposing set, five pieces in all, illustrates Don Quixote.

Tapestry weaving, like painting, had its naive beginning, its culmination and its decline under the weakened influence of a foreign art—Italian in both cases. The great periods are the ones in which the native talents find their own method of expression. It is this which characterizes the De Motte collection and makes it rival the best in the history of the XVth and XVIth century Northern painting. The affinities between the two arts are remarkable. But the one quality which painting lacked at that period, weaving possessed to a perfect degree—a texture beautiful in itself, irrespective of subject and coloring. Much of the richness comes, obviously, from the full use of details not essential to the telling of the woven story. But much more comes from the actual weaving, which so often seems to translate an esthetic pleasure more directly than do the forms and contours of the subject itself.

The twenty-two tapestries now on view sum up this best part of a best period. The climax of the Gothic spirit has often been pointed out in the great cathedrals. It may also be studied in so important a collection, where the patterns, the bright colors, the flowers, animals and verdure epitomize an intense love of ideals, strengthened by a most vigorous sensitiveness to life itself. Whether as a lesson in esthetics, history, technical perfection or decoration, these hangings are exceptionally fine.

The decennial anniversary of the opening of the Minneapolis Institute of Arts is marked in the current exhibitions by a study in contrasts. One small room has been hung with paintings in the possession of the Institute before 1915. These can be compared with the collection of pictures hung in the large central gallery, including the five important purchases made during the year just ended. The contrast is evident in tone, subject matter and technique. The work of William Lathrop, Charles Rosen, John G. Saxton, H. S. Talbot, Margathe Heiser, Gustave Goetsch, Walter Shirlaw, Edmund Tarbell and John W. Alexander is represented by the twelve pictures.

COLUMBUS

Twelve canvases by Joseph De Camp and twenty-five by the Guild of American Artists are to be seen at the Gallery of Fine Arts. Among the twelve are several that have found a permanent home in museums. Two come from the Cincinnati Museum Association and one from the Buffalo Academy of Fine Arts. "The Red Kimono," an example of the artist's skill, was awarded the Walter Lippincott prize at the Pennsylvania Academy of Fine Arts in 1920.

Among the twenty-five are landscapes, winter scenes, marines and still life, represented by Eric Hudson, John E. Costigan, G. J. Stengel, Bela Mayer, H. Vance Swope, Oscar Julius, Richard M. Kimbel, Frank Hazell, Arthur Freedlander, G. L. Berb, Henry S. Eddy, Ernest D. Roth and George P. Ennis.

WASHINGTON

Anne Akers exhibits at the Arts Club nine oil paintings and three water colors. The subjects, which are flower pieces and landscapes painted in Provincetown, include "Fisherman's Cottage," perhaps the best in the display. Mrs. Akers' work is simple and direct. She will exhibit at the Woman's City Club.

In the upper gallery of the Arts Club are hung twenty oils by Thomas L. Hunt, of San Bernardino, Cal. Mr. Hunt displays scenes from Maine and California, Gloucester and the Mohave Desert. His brightness of tone is especially suited to the Western subjects.

Miss M. DeNeale Morgan has achieved some very good results in her monotypes, which are being shown in the library of the Arts Club. She depicts California scenes in color and in monotype.

The Phillips Memorial Gallery is exhibiting a group of fourteen water colors, comprising landscapes, marine views and still life, by Winslow Homer, Childe Hassam, John LaFarge, Maurice Prendergast, Reynolds and Gifford Beal, George Luks, Paul Dougherty, Mahonri Young and Charles Demuth.

The Library of Congress has placed on view aquatints, dry points, lithographs and drawings by contemporary artists. Among those represented are Frank W. Benson, D. Y. Cameron, Daniel Garber, Muirhead Bone, Alfred Hutty, Frank M. Armstrong, Caroline Armstrong, Benjamin C. Brown, Howell C. Brown, George Elbert Burr, Kerr Eby, George W. Harvey, Arthur W. Heintzelman and Franklin T. Wood.

The Freer Gallery exhibits for the first time Whistler's "Nocturne: Southampton." A Japanese scroll painting, probably from the XIIIth century, is also newly displayed.

For the month of February the Corcoran Gallery plans three exhibitions. Powell O'Malley is to display etchings, in the South Room will be hung etchings by Marco Zim, and in Gallery "A" paintings and sculpture by Charles M. Russell, the cowboy artist. —Ralph C. Smith.

BALTIMORE

In the annual exhibition of American art at the Maryland Institute, under the direction of the Charcoal Club, is Beatrice Fenton's "The One-Arm Put Up," her latest design in bronze. It shows a dancer and his feminine partner at the instant when he holds her high above his head with one hand. The physical perfection of both man and woman, the strength of the former and the woman's complete confidence in that strength as shown in the serenity of her body, make the design unusual and intensely expressive.

Of "The Pack Train," the painting by Anne W. Strawbridge, of Philadelphia, the *Sun* says "it is like a breath of wind from the mountain cañon down which the mule train passes. There are remarkable contrasts of snow and stone in the picture."

DETROIT

The attendance at the loan exhibition of Dutch paintings at the Institute of Arts has been record-breaking. The Institute has been kept open every evening from 8 until 10, and Reginald Poland, educational director, has given a gallery talk three times a day. Whereas several hundred usually visit the Institute on Sunday afternoon, on the first Sunday of the exhibit there were 3,000 visitors.

Water colors by Katherine McEwen, erstwhile of Detroit, now of Arizona, went on view at the Hanna Galleries Monday. A tea given by the Detroit Society of Women Painters opened the display. Miss McEwen has painted much in Arizona and Alaska. With her sister, she owns and operates Seven Dash Ranch, near Johnson, Ariz.

Paintings by William Greason, in his studio at 1504 Broadway, show a number of new canvases. Some are quiet, harmonious and low in color intensity; others fairly sing with refreshing, splashy color. "New England Hills at Sunset," recently exhibited in the Pennsylvania Academy in Philadelphia, is among the best. Mr. Greason has been made a member of the Salmagundi Club of New York. He will have a one-man show at the Ainslie Galleries, New York, in April.

The annual exhibition for Michigan artists under the auspices of the Scarab Club will open Feb. 2.

Hunter G. Griffiths has recently completed a portrait of Mrs. James Gill, of Cleveland. Mr. Griffiths has recently been commissioned to paint frescoes for a church in Austin, Tex.

Iris Andrews Miller, whose portrait of Mrs. Andrews was shown at the National Academy, has completed a poster-portrait of Lewis C. Richards at his harpsichord. —M. L. H.

BOSTON

At the Vose Galleries are recent paintings by Arthur Spear, known for his fantastic drawings in pastels and oils. He represents wood nymphs, sprites and other imaginative forms of youthful spirit and beauty.

The Guild of Boston Artists is showing sculptures by Philip Sears. Portrait heads and figure pieces indicate a good draughtsman and the spirit of one who enjoys manipulating the plastic medium.

At the Society of Arts and Crafts is the annual show of work by pupils of Miss Child's School for Fine Arts and Crafts. Jewelry, miniatures, batiks, costume designs and textiles are on display.

Chinese objects of art have been assembled from Bostonians to be shown at the Women's Republican Club, where Francis Kershaw, of the Boston Museum of Fine Arts, is scheduled to give a talk on a few selected objects.

Drawings by Jessie Willcox Smith are at the Copley Gallery. The originals of some that have appeared on magazine covers can be seen among other familiar subjects. Vesper George is showing water color sketches of Spain at the same gallery.

At the Women's City Club is an exhibit of paintings by members. An interesting feature is the fact that one discovers how many people there are who paint for the joy of it without any desire of appearing as "professional."

At Grace Horne's Gallery are block prints and batiks designed from the flowers of British Guiana by Anna Heyward Taylor.

C. Scott White is showing water colors of landscapes at Doll & Richards'. —Ernest C. Sherburne.

RICHMOND, IND.

"Taos from a Hilltop," a picture painted by Victor Higgins, whose exhibit hung in the Public Art Gallery for several days, has purchased by the directors of the Art Association for the permanent collection.

The rotary exhibition of paintings by Richmond artists will have the following itinerary: Jan. 9 to 23, Logansport; Feb. 1-15, Tipton; Feb. 23-March 9, Lafayette; March 17-31, Bedford; April 7-23, New Castle; May 2-15, Rensselaer. The artists represented are George H. Baker, Byron Bond, Francis F. Brown, J. E. Bundy, Mrs. J. E. Cathell, Elizabeth M. Comstock, Maude Kaufman Eggemeyer, W. A. Eyden, Jr., Marston Hodgkin, Lawrence McConaha, Ellwood Morris, Z. E. Pottenger and Edwin Taggart. —F. G.

The Mary T. R. Voulke purchase prize of \$125 was awarded to Francis Brown for his landscape, "Land of Dreams," at the annual exhibition of Indiana artists. First honorable mention went to Clifton Wheeler for "The Cross Roads," and second to Randolph La Salle Coats for "Yarn Dolls."

A number of the leading Indiana artists, including T. C. Steele, William Forsyth, Ottis Adams, Winifred Adams, George H. Baker, Wayman Adams, Maude Kaufman Eggemeyer and Almira Kempton, were not represented this year, the exhibition being made up largely of the younger and less-known artists, with the exception of the three prize winners. —E. G. W.

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ROCHESTER

The Memorial Art Gallery has recently added to its permanent collection "The Girl with the Tricorne" by Henri Matisse. The picture represents the leader of French Modernism most characteristically in his love of design and decorative pattern. It is the gift of James Sibley Watson, vice-president of the Gallery, and was purchased from the exhibition of the recent work of Matisse, selected in Paris by Matisse himself, and shown at the Fearon Galleries under the auspices of Josef Stransky. *THE ART NEWS* in the issue of November 15 said of this canvas: "A girl in a black tricorne hat and a full-skirted dress of apricot silk is the subject of the figure painting which seems to us superior to the rest, superior in fact to anything else in the exhibition, a painting which could be placed beside that of Primitives harmoniously, for it has the true naïveté which transcends centuries for periods."

The daughter of Matisse is said to be the subject. She sits with ingenuous dignity before a boldly patterned French wallpaper, with her features simplified but not to the point of distortion, and her gown and her body given more three-dimensional substance than one ordinarily finds in a Matisse. There is a beautiful care for the quality of lovely surfaces, too, which bespeaks a new Matisse. The addition of this important canvas to the public collections of America is a valuable enrichment to the cause of Modernism.

INDIANAPOLIS

Adolph R. Shulz and Ada Walter Shulz, Brown county painters, are represented by thirty-one oils at the Woman's Department Club, the show to continue through February. The opening was made a gala affair, with Mr. and Mrs. Shulz as guests of honor. Wayman Adams was among the artists who attended.

At the annual meeting of the Art Association of Indianapolis seven directors, elected to serve for three years, were Mrs. John N. Carey, Mrs. Addison C. Harris, Louis C. Huesman, William H. Insley, Hugh McK. Landon, Carl H. Lieber and Miss Julia E. T. Walk.

At the annual meeting of the Indiana Artists' Club, Edward R. Sitzman was elected president, Miss Marie Todd secretary, F. Howland Sherman treasurer, Mrs. J. Ottis Adams first vice president, Robert Burke second, and L. O. Griffith third. The newly elected board of directors includes Dale Bessire, Homer G. Davisson, Miss Marie Goth, Paul Hadley, Louis Mueller, Wilson B. Parker and Mrs. Ada Walter Shulz. —Lucille E. Morehouse.

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Rochester Acquires a Painting by Matisse



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At the McClees Gallery are shown landscapes in oil by L. Mazzanovich. The subjects vary from California to the White Mountains, Adirondacks and Connecticut. All are brightly sunlit, but the technical treatment varies according to the demand of the subject.

The print exhibition at the Art Alliance is showing success in sales. Among the prints passing into private ownership are "The Murder of Edith Cavell" by George Bellows, three etchings by Joseph Pennell, a linoleum cut of "Old Trinity, New York," by Edward H. Suydam, an etching of a peacock by Katherine Ely, and a color wood block print of trees by Frances Gearhart.

The Print Club, from Jan. 26 to Feb. 7, will exhibit a loan collection of etchings by Forain and Steinlen owned by Armitt Brown, and etchings by Auguste Brouet.

The gallery of the School of Industrial Art at Broad and Pine Sts. shows foreign posters, chiefly of England and France. They are unusually fine of their kind. Constant Duval with a handsome effect of Mount St. Michel, F. Lessart with Chateau de Langeais, Marie Dussaint, Julien Lacaze, Ch. Halley, and George Derival are the French artists, while England is represented by a series of lithographs of the British Empire Exhibition by Spencer Pryse, posters of Kew and Hampstead by Fred Taylor, and works by Thos. Shepard, E. McKnight Kauffer and F. Gregory Brown.

The Fellowship of the Pennsylvania Academy of the Fine Arts conducted a "Thieves' Market" of studio effects and sketches at the Plastic Club, Jan. 22-23, with H. Devitt Welsh as auctioneer.

Sketches in oil by Cora Miller are on exhibition in the studio of the artist, 1308 Spruce St. The subjects are landscapes of Philadelphia, Bavaria, Sweden and Brittany.

On Jan. 17 the Art Alliance had the third of a series of studio "At Homes." The artists exhibiting were Carolyn Haywood and Isabel Branson Cartwright.

PROVIDENCE

The January number of the *Bulletin* of the Rhode Island School of Design has an article on "Paintings Given by Dr. and Mrs. E. M. Harris." This recent important gift numbers ten paintings belonging to the Italian, Dutch and Flemish schools, and includes a fine "Supper at Emmaus" by Gaspard de Crayer.

At the Providence Art Club, Sidney R. Burleigh shows thirty water colors and nine oil paintings, together with uncatalogued sketches and drawings hung in the "Bridge Room." "Sunset Rock" is the principal oil. It is in the water colors that he finds the fullest freedom and variety. Paintings of the vicinity of Mount Monadnock present this picturesque mountain in various moods. Other subjects were found in Rhode Island, Connecticut, New Brunswick, Nantucket, and England.

At the Plantations Club twelve water colors by Marion Monks Chase are on view. The subjects include landscapes, winter views, floral themes and views of wharves and shipping. There is a somewhat severe color scheme and an austerity in the compositions. A slight concession to mere prettiness now and then would be welcome to the average visitor.

—W. Alden Brown.

BUFFALO

The Buffalo Society of Artists will hold its thirty-first annual exhibition in Galleries I, II, and III, and V, in the Albright Art Gallery, opening Jan. 31. Approved original works in oil, water color, sculpture, and black and white, which have never been in a public exhibition in Buffalo, are eligible.

All works must be delivered unpacked to the gallery, also a card giving name, price, and so forth, by Jan. 19. Works may be consigned to Adolph Leeder of the Albright Art Gallery. The society does not look after the collection or return of exhibits nor does it assume any risks. A 10 per cent commission is charged in event of sales.

In the poster contest conducted by the Arts Club of Buffalo in connection with the fantasia and bal masque at the Hotel Statler, on Jan. 29, first prize of \$25 was awarded to H. B. Wright.

CAMBRIDGE, MASS.

The Fogg Art Museum announces two lectures to be given during the month of January—the first one on Tuesday, Jan. 20, by Royal Cortissoz on the French painter, Degas. The second lecture, on Wednesday, Jan. 28, will be given by Professor Jean Capart, of the University of Liege and director of the Royal Cinquantenaire Museums, Brussels. Professor Capart, who is this year visiting professor on the Educational Foundation of the Commission for Relief in Belgium, is an authority on Egyptology. His subject will be "Masterpieces of Egyptian Art."

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****ST. LOUIS**

Albert Bloch, former St. Louis artist and writer, now professor of fine arts at the University of Kansas, held an exhibition of pen-and-ink drawings at the Central Public Library.

Oscar E. Berninghaus won the Kocian popularity prize at the Artists' Guild by his painting entitled "Fruit Vender, Taos." The purchase of Mr. Berninghaus' painting recently exhibited in the National Academy by the Henry Ward Ranger Fund has pleased St. Louisans.

Paintings by Valentin and Ramon de Zubiaurre comprise the current display at the City Art Museum. Much attention has been given this show by art students and painters. Of Valentin's works, "Mari Tere," "Basque Types," "Espatadantzaris" and "The Mayor of Sepulveda" have received much notice.

—Frances M. Batty.

DENVER

"Within thirty days work will be begun on an addition to Chappell House that will give the Denver Art Museum a much-needed art gallery, will further coordinate the art interests of Denver and hasten the day when Denver shall have a museum building on the civic center. The addition has been financed, the plans drawn, and the contract will be let within a few days."

These words, spoken by President Lucius F. Hallett of the Denver Art Museum, before a small group of Denver business men assembled at luncheon to discuss plans for betterment of the city's cultural conditions, met with a spontaneous applause that indubitably proved the increasing popularity of the museum plan.

The Chappell House addition will be a one-story affair, built of brownstone and brick so that it will conform with the material of which Chappell House is built.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Portraits by Della Shull, paintings by C. A. Fries, and compositions by Claire Fauteux, to Jan. 30. American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, to Jan. 11. Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, to Jan. 31.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings. Art Center, 65-67 East 56th St.—Second annual exhibition of contemporary commercial printing by the American Institute of Graphic Arts; Roumanian carved wood panels, etc., shown by A. Seceny, to Jan. 31; American Indian paintings and craftwork, Jan. 27 to Feb. 8; Russian furniture and decorative objects by Roman F. Melzer, through January; water colors by Charles N. Sarka, Jan. 27 to Feb. 8; paintings by Russian members of the Art Alliance, to Jan. 31.

Art Patrons of America, 705 Fifth Ave.—Bronzes and pictures of horses by various artists, beginning Jan. 26. Art Students' League, Fine Arts Bldg., 215 West 57th St.—Fiftieth anniversary exhibition, to Feb. 2.

Babcock Galleries, 19 East 49th St.—Studies of the West, by William R. Leigh, to Jan. 31. George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brunner Galleries, 27 East 57th St.—Paintings by Roger Fry, to Feb. 7.

D. B. Butler & Co., 116 East 57th St.—Old shipping and naval prints, to Feb. 15.

Daniel Gallery, 600 Madison Ave.—Recent paintings by Yasuo Kuniyoshi.

Dudensing Galleries, 45 West 44th St.—Paintings by Ross E. Braught.

Durand-Ruel Galleries, 12 East 57th St.—Marine subjects by French artists; an exhibition of paintings by George Bellows, under direction of Marie Sterner, Feb. 2-14.

Duveen Galleries, 720 Fifth Ave.—Exhibition of National Association of Portrait Painters, to Jan. 31.

Educational Alliance, 197 East Broadway.—Exhibition of children's work, to Jan. 31.

Ehrich Galleries, 707 Fifth Ave.—Oils and water colors of Constantinople by Jane Peterson, to Feb. 7; twenty-sixth annual exhibition of the American Society of Miniature Painters, Jan. 27 to Feb. 11.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.

Ferargil Galleries, 37 E. 57th St.—Paintings by Prince Serge Romanovsky.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists; exhibition of English art selected from the British Empire Exposition at Wembley.

P. Jackson Higgs, 11 East 54th St.—Early Chinese wood sculpture.

Himebaugh & Browne, 471 Fifth Ave.—Water colors, drawings and sculpture by a group of modern artists, to Feb. 17.

Holt Gallery, 630 Lexington Ave.—Paintings by Esperanza Gabay, Anna Fisher, Mary Nicolena MacCord and Bertha Menzler Peyton.

Kennedy Galleries, 693 Fifth Ave.—Rare proofs of etchings and lithographs by Whistler from the Theodore De Witt Collection.

Kingore Galleries, 668 Fifth Ave.—Modern paintings and sculpture.

Knoedler Galleries, 14 E. 57th St.—Early engravings from Italy, Germany and The Netherlands, to Jan. 31.

Krushaar Galleries, 680 Fifth Ave.—Paintings by John Sloan, Jan. 26 to Feb. 4.

John Levy Galleries, 559 Fifth Ave.—Paintings by Johanna K. W. Hailman, beginning Jan. 26.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Lowenbein Galleries, 57 East 59th St.—Landscapes and marines by Henry C. White and Nelson C. White, to Feb. 4.

Macbeth Galleries, 15 East 57th St.—Centennial exhibition of paintings by George Inness, to Feb. 9.

MacDowell Club, 166 East 73rd St.—Sculpture by Ivan Mestrovic, to Feb. 3.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings.

Milch Galleries, 108 West 57th St.—Paintings from Northern Africa and Brittany by Martha Walter and water colors and bronzes by Mahonri Young, to Jan. 31.

Montross Galleries, 550 Fifth Ave.—Recent paintings by Kenneth Hayes Miller; drawings and etchings by Peggy Bacon; recent paintings by Walt Kuhn, to Feb. 7.

National Arts Club, 119 East 19th St.—Annual exhibition of painting and sculpture by members.

N. Y. Public Library, 42nd St. and Fifth Ave.—Books and pictures relating to the work of European medallists, to February; prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

R. Emmet Owen, 202 Madison Ave.—Exhibition of New England landscapes.

Helen Peale's Studio, 637 Madison Ave.—Portrait drawings in pencil by the artist.

Ralston Galleries, 4 East 46th St.—Paintings by Alice L. Muth and Pablo de Uranga, to Feb. 4.

Rehn Galleries, 693 Fifth Ave.—Recent paintings by Walter Griffin, to Jan. 31.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Recent paintings by Ignacio Zuloaga, to Jan. 31.

Roeck Museum, 310 Riverside Drive.—The new Helena Roeck wing, with recent paintings from Asia by Roeck.

Salmagundi Club, 47 Fifth Ave.—Auction sale exhibition, to Feb. 4; sale, evenings of Feb. 4, 5, 6.

School of Design and Liberal Arts, 212 West 59th St.—Mid-year exhibition of student's work in life drawings, costume design and interior decoration, to Feb. 15.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century paintings; drawings by old and modern masters; exhibition of the recent work of Paul Manship, beginning Jan. 30.

Arnold Seligmann, Rey & Co., 11 East 52nd St.—A group of sculptures of the Virgin from the XIIIth to XIVth century.

Jacques Seligmann Galleries, 705 Fifth Ave.—Exhibition of XVIIIth century art.

Sherman Studio, 28 East 85th St.—Paintings by Albert Pinkham Ryder, through January.

Whitney Studio Gallery.—Sculpture by Cecil Howard.

Wildenstein Galleries, 647 Fifth Ave.—French paintings of the XVIIIth century, tapestries and furniture.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Women's City Club, 22 Park Ave.—Paintings by Monet, Pissarro and Sisley, lent by Durand-Ruel.

Yamanaka, 680 Fifth Ave.—Exhibition of antique Chinese bronzes.

Howard Young Galleries, 634 Fifth Ave.—Recent portraits in pastel by A. L. Ratzka, to Jan. 31.

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